

TWENTY-EIGHT PAGES.



THE NEW YORK



DRAMATIC MIRROR

VOL. LIV, No. 1,407.

NEW YORK: SATURDAY, DECEMBER 9, 1905.

PRICE TEN CENTS



MARGUERITE KEELER
AND
HOMER B. MASON.



Photo by Hall, N. Y.

THE NATINEE GIRL



AM not at all sure that the future historian of American drama will not write when he reaches *The Lion and the Mouse*: "This was what had long been looked for—the great American play."

There has been a rumor that this play with the zoological title was a Christian Science play, the author having said that without the aid of Christian Science he could never have written it. But that seems scarcely worth considering as a merit or demerit of the piece. Whether the author of a play is a Roman Catholic, a Protestant or a Theosophist, and whether he wrote it in a mood of spiritual exaltation or depression do not appear to me very vital facts. We can all recall a play written, it was claimed, under the same auspices and influences, but *The Ruling Power* was not powerful, and it ruled but a week or two. So the relation of Christian Science to the play is merely by the way.

The Lion and the Mouse, aside from the Christian Science phase of the matter and from the very patent fact that the fact of Charles Klein, the author, had been fired by newspaper stories and editorials about John D. Rockefeller, is a clean-cut, powerful study of two splendidly contrasting types. He portrays the man whose life is guided solely by business principles and he draws with firm, sure touch and masterful skill the woman of sympathy and tenderness, to whom the man of business is a monster. He has conceived not improbable situations in which the conflict of these types is one of force and brutality on the one side and rapier-like keenness and brilliancy on the other. He makes his mouse by her wit stronger than the lion with his might. He does humanly, plausibly and gracefully what the author of W. H. Crane's last year's vehicle, *Business is Business*, did so vaguely and without conviction. Charles Klein interests, persuades and convinces. He has provided excellently drawn characters, suspense and memorable dialogue, and with half of these desirable elements plays have fulfilled the wish of the late Joseph Jefferson. They have lived long and prospered.

The play is Edmund Breece, or it would be if it were not for that pleasing, new, leading woman, evolved through much patience and hard work from a chorus girl in one of the Hoyt companies. Breece makes John Ryder a man of iron. Miss Elliston as Shirley Rosemore melts the iron into the pliability of parental love, and eventually everybody is happy.

I say Edmund Breece in the late Summer as Tom Grogan in *The Bishop's Carriage*. That he was equally convincing as the greatest financier in the world and its lowest thief settles for all time the question of his versatility. He is quite ready for starrings—in fact, overripe in these days of premature fruitage.

Miss Elliston is well equipped with the most womanly voice we have heard on the stage for many a season—a voice unusually low, but of excellent carrying power—with a wholesome beauty that calls for an application of the reduction recipe of Mrs. Jack Gouraud, Madame Lillian Nordica or Nellie Bergen, and an intelligence that has brought her from chorus to consequence. Miss Marguerite St. John's part would have been improved by a little intensifying, and if Miss Johnson was instructed to be inconspicuous she succeeded in obeying instructions.

A young woman who is employed in one of the dramatic offices, returning from an errand, found that some one had called. That fact was testified to by a curious card that lay on her desk. The card—that had been blank—bore the legend, "D—n and other things." The young woman slipped the card into a desk drawer, smiling secretly. "Beverly Sitgreaves has been here," she said, and Miss Sitgreaves afterward confirmed.

Miss Sitgreaves is noted for her epigrammatic style. A few words suffice to picture any situation, in her opinion. For instance, she adores Bernhard, and, asked to describe her, she said: "The first time I met her was in her dressing room. She was taking off make-up and asked me to hand her a towel. I did, and she smiled at me. I've been a grinning idiot ever since."

Miss Sitgreaves' work in *Zira* must of necessity be a foil for Miss Anzile's. One little bid for sympathy on her own account, the slightest quiver of lip or look, and the scene would be spoiled. She remains therefore a judge, mercurial, implacable, betraying no shade of feeling for the suffering wretch at her feet.

"Isn't it horrid?" exclaims Beverly. "When all the while I want to say: 'Come on, old girl. You've had a hard time. Let's have a cup of tea.'"

W. S. Hart, who might easily be mistaken for a blind man, has at least one enthusiasm. His hobby is the American red man, which he has proven by insisting upon having as his dressing room mate Bacco, the interpreter of *The Squaw Man*.

"Bacco is a gentleman," says Mr. Hart, "and he is interesting. I haven't been able to say this of some of the white actors who have shared my dressing room. If I had been inclined to forget that Bacco is an Indian, something that happened the other night would have reminded me. The Indian Commissioner had been paying a visit to New York and came to see *The Squaw Man*. He came behind the scenes and asked to see Bacco. Bacco said, 'I don't want to see him,' and he went on dressing without a word. I knew better than to ask him about it at the time, but twenty-four hours later I said in a careless tone: 'By the way, Bacco, why wouldn't you see the Indian Commissioner?' 'Because,' said Bacco, 'some Sioux that I know came from Montana to see the White Father. They paid their own fare. This man, the Indian Commissioner, would not let them see the White Father because they had not told him that they made the arrangements for the trip with him. No, I will not see the Indian Commissioner. At that moment, in the dignity of his race, little Bacco was mighty.'"

Billy Hart was reared in the Indian country. He was a barefooted, tanned-nosed youngster at Billings, Mont., and a gawky youth with solemn but observant eyes, in the Deadwood country, and there he learned all that is worth remembering of the Sioux. That the Custer massacre was caused by the treachery of a white man who heard there he asserts and says he can prove.

An inquisitive woman interrupted his eulogy

of the Sioux character to say: "Are squaws ever beautiful?"

"Indeed they are, while they are young," he answered. "But they grow old early. The first time I was ever in love it was with a squaw who was ten years older than I was."

Jessie Bonstelle has found a way to convert the hysteria of the genre matinee girls into sanity and profit. When she played at the Harlem Opera House two years ago a score of girls between sixteen and eighteen years old wrote her notes, invited her to tea, sent her candy and flowers and obstructed with their persons the stage door. Miss Bonstelle endured this admiration for a season, but when she returned as the leading woman of Proctor's it had diminished not a whit in her absence. Still the notes, crowded with superlatives, arrived. Still there were invitations to tea so numerous that had she accepted a tenth of them there would never have been a matinee at Proctor's. The candy and flowers crowded her dressing room, and she was afraid to open the stage door suddenly lest one of her waiting admirers be tumbled into mud and ignominy. Some times the girls met her a block from the theatre and solemnly conducted her to the stage door. They called themselves her "army." Miss Bonstelle signed. The army was getting on her nerves. "Armies are all very well in times of war," she said, "but in this time of peace mine is just a little superfluous. What shall I do with it?"

She has solved the problem by dissolving the army, making it promise not to campaign at the stage door, and in return she has given her aid and support to it in its new guise. It is now the Good Star Club. Miss Bonstelle's modesty prohibited their use of her name. The translation of it into Anglo-Saxon she found not objectionable. The object of the Good Star Club, formally stated by Miss Bonstelle at its organization, is the study of plays. But the study of plays is a broad subject, as she outlined it. The text of the play is read and discussed. The biography of the author and the story of his development as a playwright are a part of the study. And if the play be a costume one the consuming of that period is discussed. Often Miss Bonstelle shows them plates of the costumes and gives a lecture on the times and manners.

So the dissolved army has taken on the dignity of a club, which meets on Friday evenings and Sunday afternoons at the homes of its members. Once in a fortnight Miss Bonstelle spends an afternoon with the girls. Their admiration is a shade greater than before, but is less noisy manifested. Though still somewhat stage-struck, they are the better, Miss Bonstelle congratulates herself, for being play informed.

The Matinee Girl sends greetings to the traveling players. She does not venture that the sun of interest and all human worth rises and sets in those who happen to be playing to Broadway audiences, and is anxious to know of the fortunes of those who are journeying in the land of one-night stands. She has before invited letters from them and she receives in the morning mail many messages from these friends. She would be glad to receive more of them. Nothing that is a part of the life of an ambitious actor, whatever his "luck," is uninteresting to her. And in that connection she would inquire the whereabouts of that factious and very human correspondent who called, and he was a type and named himself: "Address All Agents."

The Lambs are in a state of supreme complacency over the success of their gambol with Prince Louis of Battenberg. The Lambs took their usual liberties with the personality of their visitor. He who had been "Your Serene Highness" to every one else in town was in the eyes of the Lambs only "the bold, bad Briton." In a fit of hotness to him they danced on the table at which he sat. And Battenberg was charmed, so charmed that he did not leave the fold till sunrise. Ordinarily he had to be invited to make speeches. Before he had been with the Lambs a quarter of an hour he claimed the privilege. In self-defense from the volley of jokes and puns mercilessly discharged at him he said: "Any old man can be a prince, but he must work like the devil to be an admiral."

THE MATINEE GIRL.

A CONSIDERED SCHOOL OF ACTING.

Mr. Couried has been aroused, presumably through the published criticisms of Mr. Clarke and the National Art Theatre Society, to announce his purpose of establishing a dramatic school or conservatoire in connection with his new "national" theatre. Speaking of his much discussed use of the word "national," the Herr Director says that he does not wish it to be taken too literally, as the word "international" might better express the true spirit of the enterprise.

With regard to his theatrical school one of the journals credits Mr. Couried with having made the following remarks:

Naturally I shall have a school of acting as a necessary complement to the school of drama that at what my opera school has done. The usual operative chorus singer (man or woman) who applies to me is forty or forty-five years old in the haphazard way in which they have to win their experience. I take them that time to their repertoire of some twenty-five parts. But in the case of my opera young and good looking girls are carefully drilled in chorus work by competent teachers. I consequently have a chorus that is attractive in appearance and vocally fresh and efficient.

So it will be with my school of acting. I shall engage the finest and most experienced teachers who will instruct and lead and want to have dramatic ambitions and ability. At first I shall give them superlatives parts or parts which have a word or a line. Round my theatre I shall crystallize all the educational effort and all the opportunities for technical training that can be made to the theatre. I have had these hopes and these intentions ever since, twenty-five years ago, I came to America. They are now on the verge of fulfillment.

HOMER B. MASON AND MARGUERITE KEELER.

The first page of *This Mignon* contains the portraits of Homer B. Mason and Marguerite Keeler, who have been appearing in vaudeville for several seasons in the one-act play, *Hooked by Crook*, adapted from a story that appeared in *The Smart Set*. Mr. Mason plays a good-natured burglar who breaks into a house and finds a quarrel going on between a pair of lovers. He patches up the little breach and compels the girl to say that she will marry the man, flourishing a pistol to emphasize his demand. He acts the part very cleverly, and during the action of the piece introduces some amusing trick plane playing. Miss Keeler appears as the girl in the case, and her winning personality, as well as her good looks and cleverness, add materially to the success achieved by the play. Mr. Mason and Miss Keeler will remain in America only two weeks longer, as they have contracts in Europe that will carry them well into next season.

RECEPTIONS AT THE FIFTH AVENUE.

The afternoon receptions that have proven such a popular feature at Proctor's 125th Street Theatre will hereafter be a regular thing at the Fifth Avenue Theatre. Every Friday afternoon the members of the stock company will remain on the stage and shake hands with the women in the audience, who will be invited to come on the stage and view their favorites at close range, at the same time partaking of light refreshments. Mrs. Spooner over in Brooklyn is perhaps the most successful exponent of the reception as an advertising medium, and her theatre is invariably crowded on the afternoons when the audience is permitted to come behind the scenes and chat with the actors and actresses of the Spooner company. Mrs. Spooner is always on hand at these functions, and in this way has cultivated a personal acquaintance with nine-tenths of her steady patrons.

A RETURNED NATIVE'S IMPRESSIONS.

Nothing is more interesting to an American returning from a long exile abroad than changes in the artistic conditions of his native land, and no feature of those changes is any more interesting than that relating to the theatre, which has always been and always will be such a factor in education, cultivation and refinement.

When it is realized that New York probably has more theatres in proportion to the population than any city in the world, and that in a country where only two per cent. are habitual theatre-goers, its principal metropolis supports something like fifty theatres, with more to come, a fact proving that the drama in America is a good investment, the power of the play in modern American life cannot be overestimated.

The first impression that one gets after a long absence is of the greed of the American public for diversion, and the next is the difficulty that managers find in satisfying it, and more powerful than either of these impressions is that of the extravagance of the American producers, the youth and beauty of the American actresses and the painful lack of skill commonly known as technique displayed by many prominent players who enjoy a fame only earned abroad by really artistic achievements and often awarded in New York to mere personae.

The greed of the people to be merely amused is not new, nor is it confined to this country any more than to this period. No great actor who ever wrote his memoirs has failed at some time in his career to record with pain and mortification that the crowd ran after some white elephant around the corner, while he, the artist, was playing to empty benches. But the difficulty that managers find in satisfying the public to-day is often the direct result of their own extravagance as to cause mental and visual dyspepsia. To the foreigner this seems the most disastrous of all the tendencies of the American theatre, because it has placed the desire to amaze over and above taste and the legitimate aim of the theatre, which is to create an illusion.

As for the youth, beauty and undoubted charm of American players, that is a subject for congratulation. It gives to the American theatre an attraction that goes far to compensate for the lack of skill which no critical person would have the courtesy to deny. On this one point all other lands may frankly envy the States, and no matter how severely a critic trained in a foreign capital may judge the lack of creative skill of the average American player, he has to acknowledge that the stage in America is rich in hopeful material.

Paris, the great theatrical centre of the world, has not to-day one practicing young actor or actress to step into the shoes of Bernhardt, Bartet, Jeanne Granier, Rejane, or Mounet-Sully, Coquelin, Guitry or Tarrieu. The French actor who writes to-day a big success for a young woman is at his wits' end to get his piece propelling above mediocrity, while New York numbers scores of young and pretty women of temperamental possibilities who are only waiting for the part that is to make them. This lack of the French stage, and it is a serious one, explains very logically the dearth of plays there of late which suit America. The few famous writers almost never do a play for a young actress.

But there is a feature of the theatre in New York that is even more encouraging than the promising material shown in the young blood, and that is, in spite of their love for mere diversion, in spite of their tastes for extravagance in the theatre, in spite of their tendency to be caught by the way of the eye, a really gifted player is sure to win recognition, and a sterling play, no matter how serious, does not fail, no matter how much competition it has to meet.

Out of several examples in proof of the former statement none is more impressive to one who has been long away from America than the triumph of Mrs. Fiske, for it is a tribute to a genius who possesses none of the qualities by which so many easy successes have been made here. Americans are said to demand and adore beauty in their stars. Mrs. Fiske is unique, but not beautiful. She possesses no single one of the superficial qualities which have turned a score of women that could be named into "headliners." Her success has been won by the force of that illuminating spark which defines definition or description, and that success proves that the American public, much as it loves to be amused, is equally ready and able to appreciate a fine thing when it is properly offered. There are moments, for example, in Leah Klechka that no foreign actress has ever surpassed and which it is safe to prophesy would win for this American player recognition the world over.

Another equally healthy feature of the taste and tendency of the American public may be found in the fact that a manager only needs to present a really serious play, a play which is interesting as well as serious, a play which is well made and has good acting opportunities, to have it well received in New York. In a season of great spectacular productions, the metropolis has given at least three proofs of that this season, the latest being the *Sutro* play, *The Walls of Jericho*, a piece of which every American manager, except James K. Hackett, was afraid, and for which they commonly predicted a moderate success and a short run. The result has proved them all bad prophets and has shown that a serious play with a good heart interest, a strong human story, if well made and well acted, is just as welcome in New York as a sensational melodrama, or more welcome even than a most picturesque comic opera.

From every point of view, both as a play and as acting, the success of *The Walls of Jericho* speaks well for the taste of the better class of New York theatre-goers. The drama is a serious picture of contemporaneous life, a generalized comment on modern social conditions. It applies as well and cuts as deep in New York as it did in London, where it was written and which it mirrors. It is not only good as a play, it is good as literature. Viewed as acting, it will bear favorable comparison with the best French play produced in Paris, and in it the work of James K. Hackett and Mary Mannering is marked by the same directness and simplicity that is a notable feature of the French naturalistic school. It is always dramatic, but never merely theatrical. Even such a typical Frenchman as Pierre Berton, himself an actor as well as an author, and son of a father who was his peer, had only praise for the performance. This was especially true of the great scene in the third act, played by three men and the real sensation of the piece in that scene Mr. Hackett, so long associated with a school diametrically opposed to the naturalistic, has scored a triumph by the simplest of methods. All his effects are therein secured by repression and the power of suggestion and controlled force which carries even over the footlights in a manner he never surpassed in the days of his vogue as a romantic actor and a master builder of purely theatrical effects.

Broadly looked at, the tendency of theatrical matters in New York differs very little from that in Paris or Berlin. The marked difference is a racial diversion of taste, which accounts just now for the infrequency with which plays from abroad hit New York. On the Continent, as well as in the States, to-day it is the tendency of dramatic authors to hold up the mirror of the world in which they live—to look for their stories, their situations and their characters in the world about them. There, as here, the serious actor, the artistic manager, complains bitterly of the vogue of extravagance and variety theatres. So far as the latter are concerned the international interchange of artists is more general than any other branch of art. It is no unusual thing to find ten out of sixteen members at the Folies-Bergères Americans.

One dares not touch on a subject of this sort without expressing some self-respecting regret for the painful and too common lack of technique on the American stage, which makes so many players of reputation seem like amateurs; nor is this likely to be bettered in individual cases while the habit of long runs is so universal as it is to-day in the States. In all foreign cities the universal subscription system forces a manager to limit the run of even a triumph to

four performances a week and to during his season present at least twenty plays.

One who wishes American actors well cannot but regret that some modification of this system does not hold in New York. It would seem that such a method, which would enable managers to test plays, ought to be welcome to authors and public alike.

MILWARD ALDRICH.

REFLECTIONS

Among those who sailed on the *New York* last Saturday for London were Mabel Lorrell, with *The Duchess of Dantzig* company, and Lily Lorrell, late of *The Girl from Kay's* company.

After having opened negotiations for Dorothy Vernon of Haddon Hall, Ernest Shipman, acting on behalf of Kane, Shipman and Colvin, took train from Portland, Ore., to New York to close the deal. In the meantime the play was sold to Manager Williamson, of Australia, for that country. It has made a favorable impression also in England, and as a consequence the American values soared to a price at which Mr. Shipman says it is impossible for any manager to make a paying proposition.

Carrie Bridwell, the American contralto, has made a successful appearance in grand opera at Vienna and has been engaged for a series of performances at Olmütz.

Frank Cooley has secured on royalty Edwin T. Emery's play, *An Indiana Romance*, for his Western tour.

As Ye Sow, which has already been produced in Boston and Chicago, will open in New York at the Garden Theatre on Christmas Day, succeeding Robert Mantell.

One hundred and thirty deaf mutes attended the matinee performance of *King Lear* by Robert Mantell on Saturday, Dec. 2. They were all supplied with copies of the play by Alexander Patti, of the *Deaf Mutes' Register*, who is interested in aiding them to make a study of the Shakespearean tragedies.

Ticket speculators bought out practically the entire orchestra of the Liberty Theatre for the opening night of *A Fair Exchange*, posing as members of the Larchmont Yacht Club, of which Henry Blossom, Jr., is a member. The management discovered the ruse and made an entirely new issue of tickets, printed on cardboard of a different color.

Midshipman J. B. Sweeney and other junior officers of the navy who recently attended the performance at the Majestic Theatre made a return of courtesies on Thanksgiving Day by entertaining fifteen girls from Wonderland at tea on the battleship Maine.

Louis Mann and Clara Lipman will appear about Jan. 1 under the Shubert management in a new comedy written by Miss Lipman herself and entitled *Juste Bon-Bon*. This will be their first appearance together since they produced *The Red Kloof*.

Owing to the serious illness of Effie Ellsler and upon the advice of her doctors, Jules Murry has closed the season of the Effie Ellsler company and is bringing the members back to New York from Texas.

Oiga Netherale has transmitted by cable to Queen Alexandra's fund for England's unemployed \$2,317, the receipts from two matinee performances of *The Labyrinth*, one in Montreal and the other in Toronto.

George Edwards is reported to have secured the English rights to Henry Blossom's *A Fair Exchange*, with the intention of making the play over into a musical comedy.

A second company of *The Lion and the Mouse* has been organized and will open at Powers' Theatre, Chicago, during the coming February.

William A. Brady is arranging a revival of Boucicault's *The Octoroon*, which will be presented in New York about the last of January.

The Savoy Theatre is to have two new exits in the rear of the auditorium and is also to be supplied with additional fire escapes.

A ticket taker at the Thalia Theatre has been fined \$150 for admitting boys under sixteen years of age to the gallery. The management paid the fine.

E. H. Fitzhugh, business manager of *Buster Brown*, and Lucie D. Hopkins, of the same company, were married at the Episcopal Church, Circleville, O., on Nov. 9.

Laura Davis recently appeared in a production of *The School Girl* in Mankato, Minn. Miss Davis through illness has been unable to return to the stage this season, and this performance in her home city was notably successful.

The Shuberts announce that W. H. Thompson will become a star under their management. Mr. Thompson's first vehicle will be a new version of *The Bishop's Move*, entitled *The Bishop*, and his first appearance in the play will be at the Garrick Theatre, St. Louis, on Christmas Day.

Beatrice Burke, after retirement for a season, has returned to the stage and will hereafter be known as Beatrice F. Mackay.

Christine Hudson, prima donna, who was compelled to retire from the cast of *Hamlet* and Mitchell's *Babes in Toyland* company at Youngstown, O., several weeks ago on account of illness, is still confined to her home in Chicago. Miss Hudson will not be able to resume her work this season.

Holbrook Blinn has been engaged to play one of the principal roles in the *Clansman*, the dramatization of Thomas Dixon's novel, which will open in New York at the Liberty Theatre on Jan. 8. Mr. Blinn was Napoleon in *The Duchess of Dantzig*.

The American Academy of Dramatic Arts will give its second performance of the season next Thursday afternoon, Dec. 7, at the Empire Theatre. The first performance in New York of a three-act comedy, *The Other Fellow*, by Mary Barnard Horne, will be given.

Thanksgiving afternoon considerable excitement was created in playhouses on Fourteenth Street by the burning of a factory building in the immediate vicinity. Huber's Museum, the Dewey Theatre and the Palace Music Hall were all crowded, but the throngs dispersed quietly when announcements were made that Chief Croker wished the audiences to be dismissed. The performance of *Babes in Toyland* at the Academy of Music was uninterrupted.

Mrs. Ivy Ashton Root, a niece of the Secretary of War, has written a drama on the life of Mozart, which will be presented for the first time on Christmas Day at Altoona, Pa. The play, which is a poetic drama in five acts, is entitled *Mozart*, and the great composer is to be impersonated by Howard Ryle.

McKee Rankin has arrived in San Francisco on steamer in advance of the *Nance O'Neil* company, which opens at the Grand Opera House Dec. 11.

Lila Convere (Mrs. Francis Brugniere), once a well-known member of Augustin Daly's company, but who has retired from the stage since her marriage, has returned from abroad and is visiting friends in San Francisco.

The German Liederkreis gave a dinner to Engelbert Humperdinck, composer of *Hänsel and Gretel*, on Nov. 28, at the society's club house. There were sixty-five guests, including Heinrich Corried, of the Metropolitan Opera House; Conductor Hertz, and Herr Goritz, of the orchestra.

George Christiana, for many years manager of *Souza's Band*, is very ill at his apartment in the Cadillac Hotel.

On the night of Dec. 1 *Man and Superman* reached its hundredth performance at the Hudson Theatre.

Ethel Tracy, it has been announced, will replace Ethel Levy in the cast of *Little Johnny Jones*.

(Continued on page 16.)



IN
OTHER
CITIES.

SAN FRANCISCO.

On 28, 30, & 31 Richard Outcault will lecture
Lyric Hall. OSCAR SIDNEY FRANK.

PROVIDENCE.

MONTREAL

MONTREAL

John Blair opened at His Majesty's 27th business in The Crossing. Mr. Blair played some of his pathetic scenes and his serious was too monotonous in tone. Alex Frank gave good performance of the villain. Mabel B. artistic as Mrs. Temple. Violet Hook was factory Antoinette. Arthur A. Lawrence did work as the Governor. Etienne Girardot as before comedy into an economic

KANSAS CITY.

KANSAS CITY.

Not every night of the week of Nov. 30 occupied at the Salt Lake Theatre, but such a was proved enjoyable and successful. The M of Kitty, although seen here once before, drew houses 22, 23, delighting both audiences. All son, well remembered here from Frawley's an was warmly received. Hazel Chan

SALT LAKE CITY.

At the large Tabernacle concert by the
choirs of the State—35 choirs combined
the Tabernacle choir was given 24 under the
of Prof. Evan Stephens. There was a main
ence present.
The book by John S. Lindsay. "Mormons

NEW ORLEANS.

Alice Nielsen is booked for a concert at the Auditorium in the middle of December.

NEWARK.

with the direction with audi- and the

HUNTER RYE

HUNTER RYE

HUNTER

BALTIMORE RYE

BOTTLED BY
W. LANAHAN & SON
BALTIMORE.

50 YEARS' TEST, STILL THE BEST

Sold at all first-class cafes and by jobbers
J. J. LAMAHAN & SON, Baltimore, Md.

Dr. MARSHALL'S CATARRH SNUFF
FOR COLDS
For 70 Years a Household Remedy

LEGAL ADVICE in all matters. The County
FREE Law and Collection Associa-
tion, Suite 102, World Building.

Gertrude Carter, a society girl here, is a member of the New York Town and was entertained during her stay here. Miss Carter has a phenomenal voice.

MINNEAPOLIS.

Nov. 20-25 shows Ade at his best and drew immense business. Never has a Denver received a greater ovation than did Adaline Dunn who played the athletic girl. Her naturalness, vivacity and fine physical fitness for the part was at the hit of the performance. When Johnny Co. Marching Home 27-2. Louis James 4-9.

DENVER.

RAY ADAMS, GEORGE and PHILIP
 WARRERS are FIGHTING to strengthen
 the value and present movement.
 CONSUMPTION

of the people in the co. do creditable work. Miss Blake made a hit with her broncho song, and Dave Lewis and John Park, the old Toronto boy, scored well. The *Shattered Man* was the feature. Joseph Bentley, the actor, is at the Majestic 21 and drew well. Past Life in New York 4.

CORRESPONDENCE

ALABAMA.

MOBILE—THEATRE J. Tannenbaum, mgr.: *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

UNION SPRINGS—ELEY OPERA HOUSE (Henry J. Rosenthal, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

BIRMINGHAM—BIJOU (M. L. Semon, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ANNISTON—THEATRE (A. R. Noble, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SELMA—ACADEMY (Long and Boone, mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SHEPHERD—MYER'S OPERA HOUSE (Thos. P. Littlejohn, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ARIZONA.

PHOENIX—HARDWICK (F. W. Stechan, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ARKANSAS.

LITTLE ROCK—CAPITAL (R. S. Hamilton, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

FORT SMITH—GRAND (C. A. Lick, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SPRINGFIELD—AUDITORIUM (Brigham and Head, mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

FAYETTEVILLE—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

CALIFORNIA.

FRESNO—BARTON OPERA HOUSE (R. G. Barton, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SAN BERNARDINO—OPERA HOUSE (Martha L. Kiplinger, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SAN DIEGO—1815 (H. C. Wyatt, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WOODLAND—OPERA HOUSE (E. C. Webber, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

COLORADO.

GRAND JUNCTION—FAIR OPERA HOUSE (Edwin A. Haskett, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

COLORADO SPRINGS—GRAND (S. N. Nye, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

LEADVILLE—ELKS' OPERA HOUSE (Geo. W. Conroy, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

GREENLEY—OPERA HOUSE (W. F. Stephens, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

LA JUNITA—THEATRE (Ed C. King, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

CONNECTICUT.

NEW HAVEN—HYPERION (Shubert Brothers, mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

HARTFORD—PARSONS THEATRE (H. C. Parsons, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

NEW BRITAIN—RUSSWIN LYCEUM (T. J. Lynch, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

WATERBURY—POLI'S (Jean Jacques, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

NEW LONDON—LYCEUM (Ira W. Jackson, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

MIDDLETON—MIDDLESEX (Henry Engel, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SOUTH NORWALK—HOYT'S (I. M. Hoyt and Son, mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

BRISTOL—OPERA HOUSE (F. B. Michael, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

DELAWARE.

WILMINGTON—GRAND (Jesse K. Baylis, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

PENSACOLA—OPERA HOUSE (John M. Coe, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

FLORIDA.

CORDELE—OPERA HOUSE (J. H. Shipp, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

MACON—GRAND (E. M. Horine, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SAVANNAH—THEATRE (W. B. Seeskind, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

AMERICUS—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ATHENS—OPERA HOUSE (Wade H. Lowry, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

COLUMBUS—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

THOMASVILLE—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ROME—NEVIN'S OPERA HOUSE (Jas. R. Nevin, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

IDAHO.

BOISE CITY—COLUMBIA (James A. Finney, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

FOCATELLO—AUDITORIUM (G. A. Hansford, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

CALDWELL—OPERA HOUSE (A. F. Isham, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

LEWISTON—TEMPLE (A. W. Kroustinger, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ILLINOIS.

PEORIA—GRAND (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

SPRINGFIELD—CHATTERTON OPERA HOUSE (George W. Chatterton, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

BLOOMINGTON—GRAND (F. Volkau, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ROCK ISLAND—THEATRE (direction Chamberlain, Kindt and Co.; R. H. Taylor, local mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

GALESBURG—AUDITORIUM (Dr. L. T. Dorsey, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

DECATUR—POWERS GRAND (J. F. Given, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

QUINCY—EMPIRE (Chamberlin, Harrington and Co., mgrs.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

Ask your dealer for the "Gillette." He can procure it for you. Accept no substitute. **WARNING!** The Gillette Patent No. 775,134 covers all razors having a thin, detachable blade requiring means for holding and stiffening, but not requiring stropping or honing by the user. Beware of infringements. Write to-day for our interesting booklet which explains our 30-Day Free Trial Offer. Most dealers make this offer; if yours does not, we will. GILLETTE SALES COMPANY, - 1114 Times Building, 42d Street and Broadway, NEW YORK

"A WORLD WIDE CIRCULATION."
The Oldest and Most Influential Theatrical and Vaudeville Journal
THE ERA
Established 1857.
"The Era" Buildings, 5 Tavistock Street, Strand, London, W. C. (two doors off Wellington St.)
Foreign Subscriptions, 32s. per annum.
Professional Advertisements, 6d. per line.
AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.
2,500 Artistes Advertise in its Columns Weekly.

(Frank F. Shultz, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

DANVILLE—GRAND (W. L. Kelley, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

CHARLESTON—THEATRE (T. G. Chambers, mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Paraffin*, and *The Mysterious Mr. Holmes*; all very well pleased.

ROCKFORD—GRAND (George C. Sackett, acting mgr.): *Pyron Sisters* Nov. 21-23 presented *The Man Outside*, *Utah*, *In the Power of Love*, *Confusion*, *The Fatal Hour*, *Red, Par*

Nov. 27: Melville B. Raymond's co. in Buster Brown Nov. 27 to crowded house; pleasing. Well. Band 2.

HENDERSON—PARK (E. Hallam, mgr.): Buster Brown Nov. 29. Alvin Jullia 30. Al. G. Field's Minstrels 2.

ASHLAND—OPERA HOUSE (Norton and Smith, mgrs.): Via Stock co. Nov. 23-25; fair co. and business. Band 20. Jolly Pathfinders 2-5.

MORGAN—PARK—GRAND (Lucien Drury, mgr.): Patty Kelly Nov. 25. Fred from Arkansas 13. Belle of the Bluegrass 25.

LOUISIANA.

BATON ROUGE—ELKS' THEATRE (Gus Werner, mgr.): Harry Sorensen in The Woman Hater Nov. 20 to capacity; good co. The County Chairman 27 to capacity; excellent. Lorraine Stock co. in repertoire 28-1. Bunch of Keys 2. Walker Whiteside 3. Rusty Leg with George B. Sidney in title, 4. The Claimant 5. Duke Turner 6. The Big Business at the Elks' has been unusually fine this season under the new management.

SHERBOURNE—GRAND OPERA HOUSE (Marshall and Sons, mgrs.): Shepard's pictures Nov. 20 paid; fair. Lorraine Stock co. 21. Large house; well collected. Hoolligan in New York 24; fair performance and house. Human Hearts 30; good; to fair house. Sewing the Wind 27. A Bunch of 25. Comedy 26.

ALEXANDRIA—RAPIDES THEATRE (E. D. Flagg, leasee and mgr.): The Chaperone Nov. 28. Ramona 30. The County Chairman 25 pleased capacity. Elks Elksler 26 canceled. Hoyt's A Bunch of Keys 3. R. H. Harnwood 4. Dora Thorne 5. Denny and Hatfield's Minstrels 10. matinee one night, for which two special excursions will be run. Frederick Lorraine 13-17.

THIBODAUX—OPERA HOUSE (Frank Hoffman and Sons, mgrs.): Frederick Lorraine Nov. 25. 27 in Address and Harry L. The Bandit to appear; did business; co. good.—ITEM: Jack Analyst, who is presenting Mr. Lorraine this season, was formerly a local citizen and manager of the house.

LAKE CHARLES—OPERA HOUSE (W. A. Taylor, mgr.): Harry L. The Bandit to appear. Trip to Egypt 23 canceled. Elks Elksler in title, 24. Kirke 25; fair co. and business. Wilton Lackaye in The Pitt 26; good co.; S. R. O. Virginia Cochran in title, 27.

MONROE—SUGAR'S (E. A. Greenblatt, mgr.): Hoolligan in New York Nov. 22, matinee and fair patronage; performance fair. County Chairman 28. Hoyt's Bunch of Keys 30.

MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): Congrove Stock co. closed week Nov. 25 to good business and presented to pleased audiences Her First Fricar and Harry L. The Bandit to appear. Marriage. King of the Opium. A Fight for Millions. Dora Thorne and Thelma. Primrose's Minstrels 21 well pleased two large audiences. Clara Turner, Harry L. The Bandit to appear. 22. Large house. Adam Good 23. 24. 25. 26. 27. 28. 29. 30. (local) 11. 12.—OLDTOWN, CITY HALL THEATRE (R. J. Jordan, mgr.): The Shamrock and Rose (local) 25. Highly pleased a large audience.

ROCKLAND—FAREWELL OPERA HOUSE (Bob Crocker and Sons, mgrs.): Kennedy Stock co. opened three days' engagement Nov. 25. 26. 27. 28. 29. 30. presenting Crystal Run Farm; excellent co. and performance. Other plays: Sheridan Korne, De Witt. Strange Adventures of Miss Brown, When Women Love. Sheridan Korne 20. Britt-Nelson pictures 8, 9. Roe Comedy co. 14-18.

FORTLAND—JEFFERSON (Cahn and Grant, mgrs.): Congrove Stock co. week Nov. 27, presenting Her First False Step, Child Slaves of New York, Fricar and Poverty, A Fight for Millions, Dr. Jekyll and Mr. Hyde, The King of the Opium, King of the Opium. Clara Turner co. week 4. The County Chairman 8. Mrs. Ledingwell's Boots 12.

LEWISTON—EMPIRE (Cahn and Grant, props.): Clara Turner co. Nov. 25-25 in repertoire pleased good business. James Kennedy 26. 27. 28. 29. 30. house. Roe Comedy co. 4-10 (except 7). County Chairman 7. Mrs. Ledingwell's Boots 14.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy, mgr.): Shepard's moving pictures Nov. 30. Congrove Stock co. 8, 9. Britt-Nelson fight moving pictures, 13, 14.

BRUNSWICK—TOWN HALL THEATRE (H. J. Given, mgr.): Mine Falls Nov. 29. The General's Daughter 6. Prencelle (hypnotist) 7-9.

BELFAST—OPERA HOUSE (W. J. Clifford, mgr.): Lucier's Minstrels Nov. 30.

MARYLAND.

HAGERSTOWN—ACADEMY (Charles W. Boyer, mgr.): Comedy 25. Nov. 23 failed to appear. Two Little Waifs 25. 26. 27. 28. 29. 30. (local) Grand Duchess (local) 30. 1. opened to large house. Frank Dushon in The Office Boy 5. Black Croaker 6.

ANNAPOLIS—COLONIAL (W. A. Holleazuch, mgr.): Dora Thorne Nov. 25. 26. 27. 28. 29. 30. Fight for a Fortune. Other plays: The Slaves of the Mines, Shadows of the Night, The Other Man's Wife, Clara Turner, Dr. Jekyll and Mr. Hyde, and Ten Nights in a Bar Room; fair performance and business. Wilton Lackaye and Rudicore 4. Juvenile Minstrels 8, 9. Girls Will Be Girls 11.

CUMBERLAND—ACADEMY OF MUSIC (Melbourne Brothers, leasees and mgrs.): Carlotta Nov. 24, 25 pleasing the Counterpoint. A fair business. Klarsch 26. 27. 28. 29. 30. 27-2 opened to large house. The Stepmother. Other plays: Her Mad Marriage, A Man Without a Country, Cowpat Farm, and A Woman's Fate; fair performance and co. The Office Boy 4. Parsifal 6. The Sign of the Four 7.

MASSACHUSETTS.

FALL RIVER—ACADEMY (Cahn and Grant, mgrs.): W. F. Mason, res. mgr.; Shepard's pictures Nov. 24, 25; matinee and night; excellent to large attendance. Nov. 26. 27. 28. 29. 30. 27 opened in Way Woman. 28. 29. 30. 27 opened in Way Woman. Eugene Frazier made a good impression in the leading roles. Shepard's pictures 8. Matinee Girls 4 canceled. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.

LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted Than Scorned, Broken Hearts, For His Brother's Crime, and Cumberland '61. Serio-Comic Girl's picture. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.

LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted Than Scorned, Broken Hearts, For His Brother's Crime, and Cumberland '61. Serio-Comic Girl's picture. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.

LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted Than Scorned, Broken Hearts, For His Brother's Crime, and Cumberland '61. Serio-Comic Girl's picture. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.

LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted Than Scorned, Broken Hearts, For His Brother's Crime, and Cumberland '61. Serio-Comic Girl's picture. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.

LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted Than Scorned, Broken Hearts, For His Brother's Crime, and Cumberland '61. Serio-Comic Girl's picture. The Education of Mr. Pips 5. A Boy and a Slave. Jack Hamilton and Nellie Bouquet. Express. Little Lord Fauntleroy 7-9.—ITEM: The local manager, of the Middleman co., was in town 27. The Kingston Stock co. will open their road tour in this city Nov. 28. The Kingston Stock co. No. 2 will be located at New Bedford.


LYNN—THEATRE (Frank G. Harrison, mgr.): Fensberg Stock co. Nov. 27-3; performance and attendance good. Plays: A Parisian Princess, A Factory Girl, The Christian, The Fatal Wedding, Queen of the Alabamians, Secret Service, Sam Camille, The Belle of Richmond, The Girl of the Year, Britt-Nelson pictures 4. The County Chairman 8.—ITEM: Theodore Dudley, of the Bennett-Moulton co., is at the hospital here, suffering with a sprained ankle, the result of a fall. Madeline Buckley and William Freeman, of the Fensberg Stock co., were well received.

FITTSFIELD—COLONIAL (James P. Sullivan, mgr.): Kerry Gow Nov. 25 pleased good business. Fensberg Stock co. 27-2 opened to good business; audience pleased. Play: The Belle for Her. The Vacant Chair, The Price of Honor, Mrs. Pitt. Fitted

LIQUEUR

PÈRES CHARTREUX

**RARE
PIQUANT
FLAVOR**



This famous Cordial, known as Chartreuse, has for centuries been the preferred after-dinner liqueur of Polite Society.

At first-class Wine Merchants, Grocers, Hotels, Cafés,
Baker & Co., 23 Broadway, New York, N. Y.
Sole Agents for United States.

Cross, mgr.): George Primrose's Minstrels Nov. 28; large audience. Allen Dwyer in Kerry Gow 29; fair business. Doris Eoslin in Little Lord Fauntleroy 30.—**SHEEDY'S** (David R. Buffington, mgr.): Buffington Stock co. in No Wedding Bells for Her 27-2; usual big business.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Before and After Nov. 23; good house; pleased Ben McBroken Bow. Gladstone, a fair sized audience. Doc Carroll co. 27-2; good business. Plaza: A Night in Chinatown. The Moonshiners. Heart of Virginia. A Titled Outcast. Moths of Society. Cinderella. A Daughter of Ismahel, and Yankee Boss.

FITCHBURG.—LUMINGS (Wallace and Henshawburg, lessees J. B. Oldfield, mgr.): Hot Stock co. Nov. 20-25; good business; fair co. Two Sisters 27; small audience; ordinary co. Irish Ladies' Chorus 29. Herald Square pictures 30. On the Bridge at Midnight 1. Elks' Annual Memorial Services 3. Serio-Comic Girl 5.

LOWELL.—OPERA HOUSE (Fay Brothers and Husford, mgrs.): Vanderville. This house has been joined to the Keith circuit and in the early Spring will become the home of a strong stock co.—**Deyra Stock co.** (R. F. Murphy, mgr.) Huntington-Deyra Stock co. in Tennessee's Good-bye wrenker week of Nov. 27; large and pleased audiences.

NORTHAMPTON.—ACADEMY (James R. Gillilan, mgr.): Nell Burgess et als in vanderville Nov. 30. Primrose's Minstrels 1. Checkers 6. Just Out of Congress 7. Lola Glass 15.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Bennett-Moulton co. week ending 3 pleased crowded houses.

MICHIGAN.

GRAND RAPIDS.—POWERS' (H. G. Somers and Co., mgrs.): Emma Eames Nov. 20 to large audience. Mrs. Wiggs 23 delighted packed house. Rose Cochran in The Duke of Killicrankie 24, 25; light business. Maudie in The Grange 30.—**MAJESTIC** (O. Stair, mgr.): My Wife's Family pleased good houses 23-25. At Piney Ridge opened a four nights' engagement 26 before a packed house; co. excellent. Shakespeare Behind the Throne 30-2.—**AUDITORIUM** (L. Delamaster, mgr.): Grace Van Tessier 26. Auditory 30.

PONTIAC.—CITY OPERA HOUSE (L. T. Bennett, mgr.): My Wife's Family Nov. 22 pleased S. R. O. Eva Tanmay in The Sambo Girl 28; splendid co.; capacity. Lighthouse Robbery 4. Britt-Nelson pictures 8. Why Women Sin 9.—**VICTORIA OPERA HOUSE** (L. T. Bennett, mgr.): Svinnall, monometist 23-25; good to light business.

LANSING.—RAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Rose Cochran in Duke of Killicrankie Nov. 23; good co. to good business. Seminary Girl 24; excellent co. to good business. Sign of the Four 25; good co. and business. Adelaide Hermann 5. Britt-Nelson pictures 8. The Lighthouse Robbery 9.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): His Highness the Bey Nov. 24 to rather light house. Grace Van Tessier in Lady Teazle 27 thoroughly pleased, nice business. Mrs. Wiggs 28. At Piney Ridge 30.—**BUFF** (W. S. Butterfield, mgr.): Good Vanderville 20-25.

CADILLAC.—THEATRE (C. E. Russell, mgr.): The Seminary Girl Nov. 27 called out good house; business satisfactory; chorus prettily costumed and well drilled; audience enthusiastic. Reaping the Harvest by the Rodney Stock 30. Madame Hermann 6 canceled. National Stock 11-18.

COLDWATER.—TIBBETS OPERA HOUSE (John T. Jackson, mgr.): His Highness the Bey gave an excellent performance to good business Nov. 23. Holden Brothers gave two performances of Nobody's Claim 20. The Seminary Girl 4. R. F. Elliott (Lyceum Course Lectures) 6.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Johnny Ford and Marnie Gehrue in Lovers and Lunatics 23; excellent. In The Sambo Girl 27; enthusiastically received by a large audience. Mrs. Wiggs 28; excellent presentation to a large attendance. Why Women Sin 29. Francis Wilson 7.

TRaverse CITY.—STERNBERG'S GRAND (Steenberg Brothers, mgrs.): Seminary Girl Nov. 23. Canadian Jubilee 24. Light house; satisfactory.

CITY OPERA HOUSE (William Durall, mgr.): Reaping the Harvest 25; good house; fair.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): His Highness the Bey Nov. 25; good co. and excellent. Rose Cochran in The Duke of Killicrankie 28; very good. Lady Teazle 29. Francis Wilson in Cousin Billy 4.

Cheboygan.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Gorton's Minstrels Nov. 27; good business; specialities good. Aunt Hannah's Quilting Bee (local talent) 30; fair house.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): Eva Tanmay in The Sambo Girl to full and enthusiastic house Nov. 25. Mrs. Wiggs 27. Why Women Sin 2, 3.

MENOMINEE.—OPERA HOUSE (H. N. Ronnestad, mgr.): The Girl and the Bandit Nov. 25; excellent co.; delighted large audience. Sign of the Cross 21 canceled. Local 25. Tenderfoot 4.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Mildred Holland Nov. 25 in The Triumph of an Empress; pleasing performance to splendid audience. Adelaide Hermann 1.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Lyman H. Howe's moving pictures Nov. 25; two performances to capacity. The Tenderfoot 29. Adelaide Hermann 2.

MANISTIQUE.—NEW OPERA HOUSE (Haden Crook and Crowe, mgrs.): Down by the Sea Nov. 7. To

ISABELLE EVESSON

ADDRESS AGENTS,
OF
ARLINGTON HOTEL,
18 W. 25th St.,
NEW YORK CITY.

At Liberty after December 16.

THE DRAMATIC MIRROR

IN A

Dramatic Mirror Binder

KEEPS PERFECTLY

No torn or Imperfect Copies

Price by Mail, . . . 90c.

Price at Mirror Office, 75c.

Order Direct

The New York Dramatic Mirror

121 West 42d Street, New York

THE LONDON STAGE.

The Little Father of the Wilderness—The Mountain Climber—Holiday Plans.

(Special Correspondence of The Mirror.)

LONDON, Nov. 25.

Once again I have to report a scarcity of new plays and (alas!) much reduction of business in the theatres, owing partly to the state of the weather, which has been bad, and partly to the state of the political world, which has been even worse. These two factors, however, concerning the need (or otherwise) for protection have upset all sorts of business, and if we start on a general election soon, as to-day seems likely, then all the theatrical and variety fat will indeed be in theatrical and variety fire, and a slump will set in even for the pantomimes.

Under such circumstances it is something to be able to tell you that we have had two new pieces this week, both at one house—namely, the Comedy, on Tuesday night. They were presented by Charles Frohman, who in them presented "Huntley Wright, who lately severed his nine years' continuous engagement with George Edwards, all on account of his not liking the character which G. E. allotted to him in The Little Michu.

The above mentioned two new plays were respectively a one-act drama called The Little Father of the Wilderness and a three-act farce entitled The Mountain Climber. In the first-named Huntley Wright played—and played admirably—quite a serious part for him—that is, an old French priest who is first mocked by the king and afterward made a bishop by way of apology. The little drama was the work of Lloyd Osbourne and Austin Strong and was very neatly written.

The Mountain Climber had been adapted, and cleverly adapted, to boot, by Cosmo Hamilton from a German play called Der Hoch Tounst. In this comedian play called Der Hoch Tounst, the comedian method as a sort of a Tartarian who pretends to have been away performing wondrous deeds in Alpine ascents when he has never been near the place. Of course Nemesis sets in and threatens to stay until the little liar is compelled by stress of accident and pressure to confess all. This was admirably played, not only by Huntley Wright, but by a strong company, including Lottie Venne as the taradiddle-telling tourist's wife.

Poor Charles Danby is still terribly ill after his awful operation, but Seymour-Hicks' fund, which is being run for him by the Referee, is happily going strong.

Sir Charles Wyndham has just postponed his long-contemplated American tour owing to the big success of Herbert Henry Davis' new play, Captain Drew on Leave. The Knight is making arrangements to transfer this play to another theatre at Christmas, as he has let the New to Julia Neilson and Fred Terry again. Julia and Fred will start with a revival of The Scarlet Pimpernel (which they are playing on the road to enormous business), and in due course they will present Citizen Paul Kester's new Restoration period drama, Dorothy of the Hall.

Lucky Miss Dean, which was put on at the Haymarket a few weeks ago, pending the preparations for a new play, is to be withdrawn to make room for that play in a week or two. The new play is an adaptation by Marie Tempest's husband, Charles Edward Stuart Cosmo Gordon Lennox, and is entitled The Hesitating Mr. Kingsbury.

The long-closed Princess in Oxford Street, a once famous home of melodrama, long ago secured (but never yet acted) by your wholesome impresario, Mr. Keith, is to be partially rebuilt for reopening early in the new year with a new drama by George R. Sims and Arthur Shirley. The said Shirley has just written for the London Hippodrome a new and successful travesty, entitled Among the Stars, with lyrics by H. Chance Newton.

The Kendals finish their season at the St. James in a week or two. The theatre will then be taken over by William Molison and a strong company, who will produce for the first time in London their present big touring success—namely, your native-made, fine adaptation of Ian MacLaren's Beside the Bonnie Brier Bush.

This play can only be given there until February, as Manager George Alexander will then want his own theatre for the production of Arthur Wing Pinero's new play, which is still entitled His House in Order.

Notwithstanding sundry overzealous press agents' reports of late days, the run of Lady Madcap at the Prince of Wales will cease to-night. It has had a pretty good inning—over a year, in fact—and it is still running, with several companies on tour. Marie Studholme being the principal member of the principal crowd.

Next Saturday night Manager Arthur Collins will withdraw Hall Calne's drama, The Prodigal Son, from Drury Lane in order to prepare for the pantomime. The pantomime, which is on the subject of "Cinderella," is to be concocted by the said Collins. Sir Francis Burnand, editor of Punch, and J. Hickory Wood, old Drury's regular (or resident) pantomime-librettist, who has just written a very useful and highly entertaining life of poor little Dan Leno. It is full of quaint experiences, and ditto sayings of the not yet replaced lovable little jester, for whom the said Wood wrote so many excellent pantomime parts.

To-night at the Adelphi we are to see Manager Otho Stuart's grand revival of A Midsummer Night's Dream, with a splendid cast headed by Oscar Asche and his wife, Lily Bratton. To the dress rehearsal yesterday the kindly manager invited several schoolfuls of poor children, who enjoyed the beautiful fairy show immensely.

To-morrow (Sunday) there are several fixtures—all just after church time. These include the Eccentric Club's annual dinner at the Hotel Cecil

and the Stage Society's production of Dodo, adapted by Novelist E. F. Benson from his story of the same name.

On Monday and Tuesday we are in for a group of Irish plays, begorra, written, d'ye mind, by such rare Holbornian barnds as Lady Gregory, J. M. Synge, and the mystic-souled W. B. Yeats. Well, to the stall-front, armed with his best society shillelagh will be found that most patriotic patriot, THE O'GAWAIN.

NOTES OF THE LEAGUE.

At the literary meeting of the Professional Woman's League yesterday afternoon Edmund Russell, the well-known lecturer and authority on Oriental subjects, delivered a lecture on "Buddha." He described at considerable length the difference between Brahminism and Buddhism, speaking of the long pilgrimages that the Brahmins make all over India to the different temples of worship, thereby attaining a college education by wide contact with humanity. Their worship is constant prayer. They strive to become a part of the universal mind and spirit. The repetition of certain words and phrases is to them the soul of art. Buddhism, he said, still has more followers than any other religion. Mr. Russell then read selections from "The Light of Asia" with fine enunciation and perfect elocution.

Gustave Becker played several piano numbers very delightfully, including his own composition, "Along the Brook."

The annual bazaar will be held at the Waldorf-Astoria Dec. 14-16. Contributions are coming in rapidly and a successful affair is anticipated.

SANTA CLAUS BEGINS EARLY.

Santa Claus made an early start this year by making his appearance at Proctor's Fifty-eighth Street Theatre on Saturday afternoon last, after the matinee. His coming had been well advertised, and 1,500 children were in the house when the curtain fell. The stage was set to show an old-fashioned chimney, from which Santa Claus emerged, bearing a big bag containing a doll for every girl in the house and a whip for every boy. The children passed across the stage in single file, and the entire 1,500 were supplied with their presents in less than half an hour. The Santa Claus matinee will be continued every week until the Saturday before Christmas.

GOSSIP OF THE TOWN.

Alexandra Viarda, the Polish tragedienne, will tour the United States under the management of Mark W. Davis, opening her season at the Hypocrite Theatre, New Haven, on Dec. 8. Viarda plays in English and will appear in Gabriela, a Russian drama, La Signora di Chailant and Don Carlos.

It was erroneously stated that Margaret Dean took the part of Gertrude Ellingham in Shenandoah at the Burwood Theatre, Omaha, last week. The role was taken at two days' notice by Cornelia Dean, who scored a decided success. Miss Dean is from New York and is not a resident of Omaha, as the Omaha correspondent stated.

George Lionel Seybolt, who plays Cokaden with Roselle Knott's When Knighthood Was in Flower, assumed the role of Charles Beaumont at a few hours' notice when Mr. Nowell was taken ill in Boise, Ida., last week, and received much praise for his work.

The first regular Sunday night concert was given at the Casino Theatre on Dec. 3. Among those who appeared were Edna Ang, Will Rogers, Ojce, Press Edridge, the Grand Opera Trio, the Three Constantine Sisters, Seymour and Hill, Murphy and Francis, Ireland's Own Band, and Lillian Powell.

At the close of the performance of Ben Greet's Players in Julius Caesar on Dec. 1 the Rev. Thomas R. Slicer made an informal address on a People's Theatre and the possibilities of the successful establishment of such a playhouse in New York.



X. BAZIN'S DEPILOYATORY POWDER

Guaranteed to remove superfluous hair from the face, neck and arms. A simple and absolutely safe way of effecting a cure. Send for our little pamphlet.

"FOR BEAUTY'S SAKE"

At all stores or by mail, postage prepaid, in sealed packages free from advertising, 50c.

HALL & RUCKEL

215 Washington St., New York

MANUFACTURERS OF GOSWORTH

WANTED—Rep. Dedicator. New house, with good furnace. Room towns. Four towns to draw from. Good Mod. Co. LOCHBAUM & OGDEN, Mechanicsburg, Ill.

WANTED—IMMEDIATELY

First Class Character Comedian

With or without specialty. Rube part, like Constable in 'Way Down East. LILLIAN MORTIMER CO. None but the very best will do.

Address T. L. VERONEE.

Star Theatre, N. Y., week Dec. 4; National Theatre, Philadelphia, week Dec. 11.

RELEASED FOR STOCK A LITTLE PRINCESS

BY FRANCES HODGSON BURNETT

Apply to SARAH FRENCH, care of Mrs. DeMille, Hudson Theatre, 141 W. 44th St., N. Y. C.

MARY ATHELING

AT LIBERTY.

Emotional, Heavy and Juvenile Character Roles.

406 West 34th Street, New York City

RAYMOND GILBERT

In the play of the period,

A RUSSIAN SLAVE

Direction A. G. HAMILTON.

T. M. CULLITON, Manager.

NEW YORK THEATRES.

THE SHUBERT THEATRES In New York.

CASINO Broadway and 50th Street.
Evenings at 8:15.
Best seats \$1 at Thursday and Saturday Matinees.

THE EARL and the GIRL

WITH
EDDIE FOY

LYRIC 4th Street, West of Broadway.
Evenings, 8:15.
Best seats \$1 at Wednesday and Saturday Matinees.

LAST WEEK OF HOPPER

HAPPYLAND

PRINCESS Broadway and 19th Street.
Eve. at 8:15. Phone, 2645—Mad.
Matinees Thursday and Saturday.

Miss ANGLIN

IN
ZIRA

BIJOU Broadway and 50th St.
Evenings, 8:15. Matinee, Saturday, 4.
Special Mat. Thursday, Dec. 14—40th Performance.

DAVID BELASCO

PRESENTS
WARFIELD

Music Master

Seats Selling Four Weeks Ahead.

MADISON SQ. THEATRE

26th St. at Broadway. Phone, 2619 Gramercy.
WALTER H. LAWRENCE, Manager
Walter H. Lawrence's New York Successes,
WITH BIG WEEK

HENRY E. DIXEY

In Harold McGrath's
The Man on the Box
Preceded by DAVID GARRICK.

BELASCO THEATRE, 4th St., near Broadway

Eve. at 8:00. Matinee Sat. at 2.
DAVID BELASCO presents
BLANCHE BATES

In a play of '09 by DAVID BELASCO
THE GIRL OF THE GOLDEN WEST

PASTOR'S

16th St., near 3d Ave.
OPENS DAILY AT 11:30 A. M.

Keno, Walsh and Melrose, Madge Matland, Mariow and Pickett, Orville and Frank, Mitchell and Maroon, Al Carleton, Mr. and Mrs. N. Hughes, Pierce and Opp, Gayler and Brad, Kenyon and De Garmo, Hathaway Tablanx, Julia Larrod, The Vagabond. Extra attraction, Three Kestons, with Little Rusty Keston.

NEW STAR

Lex. Ave. & 107th St. Mat. 2c.
15c., 25c., 35c., 50c. and 75c.
Lillian Mortimer in 30 MOTHER
TO GUIDE HER

MURRAY HILL

4th St. & Lex. Ave. Mat.
2c. 15c., 25c., 35c., 50c., 75c.
EUGENIE BLAIR in Oliver Twist

NEW YORK THEATRES.

MANHATTAN THEATRE, 87 & 88 St. Ev'g.
at 8:20. Mat. Saturday at 2:15.
LAST WEEK

MME. KALICH

In Mr. Fink's production of Moserback's
MONNA VANNA
Dec. 13—BEFORE AND AFTER.

The DEWEY

R. 14th St. Ladies' Mat. Daily.
Trocadero Burlesquers

The GOTHAM

R. 12th St. Mat. daily. Best Seats
50c., 1.00. Ladies' Tickets, 15c.
Knickerbocker Burlesquers

OPEN TIME

Christmas week, Grand,
Owensboro, Ky.

Week Dec. 18, Grand,
Evansville, Ind.

Wire. PEDLEY & BURCH,
Owensboro, Ky.

Christmas and New Year's OPEN

Kaier's Grand, Mahanoy City, Pa.

Percentage or certainty.
J. J. QUIRK, Manager.

Open Time—New Year's

January 1, 2, 3, 22, 23, 24. February 5, 6, 7, 8,
9, 10. March 19 week. April weeks 2, and 9, 23.

Address T. K. ALBAUGH, Mgr.
The Opera House, Youngstown, Ohio

A. H. HARRINGTON

Scenic Artist, wishes engagement
Address, care "MIRROR" Office.

BIG COMIC OPERA WANTED.

For Employees' Benefit at Colonial Theatre, Grinnell,
Iowa. Write making best terms to
W. H. MART,
Grinnell, Iowa.

WANTED

For Head Tour, Long Season.
Soprano, Tenor, Bass for Concert and Scenes from
Grand Opera. Also Director and Musical Features. State
full particulars and lowest salary.
Address "GRAND OPERA," Care MIRROR.

ADVERTISER

WILL INVEST \$300 in a theatrical company that
will bear the strictest investigation.
Address SUCCESS, care MIRROR.

WANTED

Immediately, services Scenic Artist for one
week. Also competent man to arrange and
copy music. Apply to
A. G. HAMILTON, 343 West 48th St.

AT LIBERTY—DRUM-MAJOR who will sell song- books wants position with company that parades. Don't smoke, chew, or drink.

A. HUSTLER, Milton, Pa.

STETSON'S UNCLE TOM'S CABIN.

Photo by Glanville Co.

Under the heading, "Record-Breaking Audience," the *People* (N. Y.) "Journal" says of Stetson's "Big Double Uncle Tom's Cabin company," of which Leon Washburn is proprietor and William Kibbie manager: "The Grand Opera House held the largest crowd that ever entered its doors yesterday afternoon at the matinee given by Stetson's Uncle Tom's Cabin company. Two hundred people were turned away, every seat in the house, including the galleries, being filled. In the evening the house was again crowded, and the performance demonstrated the fact that they are not tired of Uncle Tom's Cabin. The performance given by the Stetson company was the best ever seen in Florida. The details of the familiar old play were worked out admirably, and the acting and settings were consistent in every respect."

THE M'KEE SALE.

A further list of the sale of the famous McKee collection of theatrical relics shows some rare manuscripts and books. Low prices prevailed generally during the sale, though some lots brought their full worth:

7527. — Lithograph portraits of Mr. and Mrs. Mathews (late Madame Vestris) "at home"; engraved portraits of the same in character, proof before letters. (Two pieces.) Bought by Alfred Becka, \$0.50.
7528. — A. L. S., Edinburgh 1843, regarding the payment of an account; A. L. S. of his wife, Lizzie Mathews (formerly wife of A. H. Davenport), no date; also a humorous pen and ink sketch by C. J. Mathews, and one of his business cards when a district surveyor (the latter being very rare). (As four pieces.) Bought by Douglas Taylor, \$0.60.
7529. — Lithograph portrait as George Rattien, by E. Morton, after A. E. Chalon. London, no date. Bought by same buyer, \$1.
7530. — Mrs. Charles J. Mathews. Formerly Lizzie Jackson (Lizzie Weston) and Mrs. A. H. Davenport. Lithograph portrait, in plain dress. Scarce. Bought by A. B. on order, \$1.25.
7531. — Isabella Mattocks. English actress, daughter of Lewis Mattocks, the elder. Appeared on the early New York stage. Engraved portrait as Jacinta, by Alia. Rare. London: J. Roach, 1806. Bought by J. O. Wright and Company, \$1.
7532. — Arthur Mayhew. Mesopotamian portrait, by J. Faber, after Sir Godfrey Kneller. Fine impression. London, 1733. Bought by E. G., \$4.25. "He loved Mrs. Oldfield's refinement, and she kept his household as carefully as if she had been his wife, and presided at his table with a grace that charmed him."
7533. — Robert C. Maywood. Celebrated early actor on American stage. A. L. S. to F. C. Wemyss, Washington, 1829, entirely on theatrical topics, mentioning Mr. Walker and Mr. Forrest. Bought by Douglas Taylor, \$2.75.
7534. — Engraved portrait, as Baron Trevelyan. Very rare. Bought by J. O. Wright and Company, \$2.
7535. — Mesopotamian Portraits. Mr. Johnston as Gibby in *The Wonder*, engraved by J. Saunders, after R. Vander Gucht, 1774; Mr. Walker as Captain Macbeth, by J. Faber, after J. Ellys. Bought by A. B. on order, \$1.
7536. — William Mitchell. Famous comedian, proprietor of Mitchell's Olympic Theatre, New York. Lithograph portrait, in plain dress, by Madeley. On India paper. Rare. London, 1848. Bought by Alfred Becka, \$1.
7537. — Lithograph portrait as the Wandering Minstrel, by G. E. Madeley. Rare. London, no date. Bought by same buyer, \$3.75.
7538. — Colored lithograph portrait as Richard III. Rare. London, no date. Bought by same buyer, \$1.25.
7539. — Etched portrait as Crumpleby, by John Phillips. Rare. New York: W. Corby, 1841. Bought by same buyer, \$4.25.
7540. — Original drawing, in India ink, of the "Crumpleby Cup," presented to Mr. Mitchell by the company of the Olympic Theatre. Bought by E. G., \$1.25.
7541. — Water color portrait as Manfred (by J. W. Geary). Bought by Alfred Becka, \$1.
7542. — "Morning Herald," June 13, 1843, replying to charges made in the journals that she was a disreputable character, and giving a short sketch of her career by way of reply. Bought by George D. Smith, \$3.
7543. — John Moody. Eminent English comedian. Mesopotamian portrait as Folgar, engraved by Madeley, after Zoffany. Rare. Fine impression. London, no date. Bought by J. O. Wright and Company, \$1.
7544. — Fanny Morant. Photograph colored by hand, in Rose Michel. Lithograph portrait of W. H. Floyd by E. H. Howe. (Two pieces.) Bought by Douglas Taylor, \$0.75.
7545. — Mr. Moss. Celebrated Irish comedian. Engraved portrait as Mida by H. Brocas, after De Grift. From the "Hibernian Magazine." Bought by George D. Smith, \$1.
7546. — Henry Thompson. Celebrated English actor. Etched portrait in the character of Bajazet in *Tamerlane*. Rare. London, no date. Bought by Alfred Becka, \$1.
7547. — Anna Cora Mowatt. Colored lithograph portrait, in plain dress, cut down and inscribed: photograph of Mark Smith, colored by hand; lithograph portrait of Mario, the famous tenor, by Benjamin. (Three pieces.) Bought by Douglas Taylor, \$0.70.
7548. — Negro Minstrel. Lithograph portrait (colored) by hand, of Thomas D. Rice, dancing "Jim Crow" (with text of forty-four verses), by Pendleton, 45 Maiden Lane. Rare. Bought by E. G., \$2.50.
7549. — Playbill. Wood's Minstrel, with Eph Horn, Wambold, C. White, etc., Aug. 3, 1880; Buckley's Minstrel at French Theatre, Aug. 5, 1880; Christy's Minstrel at Niblo's, Feb. 20, 1880. (Three pieces.) Bought by Fred Morris, \$0.80.
7550. — Lithograph portrait. "D. D. Knutt and De Old Banjo," by Madeley. Rare. London, no date. Bought on order, \$2.
7551. — Lithograph portrait of Dan Emmitt, in plain dress and various characters; G. Swaine Buckley; S. C. Campbell, engraved by A. B. Walter; Virginia Serenaders, with portrait (in both plain dress and characters) of Charlie White, J. Sanford, Master Edwards, and Messrs. Carter and Myers. Boston, 1844; Dave Reed, singing "My Polly Ann," 1864. (Five pieces.) Bought on order, \$0.55.
7552. — Lithograph portrait of W. P. Collins (alias "Brudner Bones"), of Sanford's New Orleans Opera Troupe, by Mesopotamian. Philadelphia, no date; portraits of the Original Ethiopian Serenaders, of Boston Minstrel (Messrs. Quinn, Winesmore, Baker, Stanwood, German, and Wilson); Virginia Minstrel (scene from a sketch by D. C. Johnston); Dan Bryant, 1874; D. S. Wambold, 1880. (Five pieces.) Bought on order, \$0.50.
7553. — Lithographs. "Backside Albany," as sung by Messrs. Hill and Brower (with portrait—supposed to be Frank Brower), by Endicott, New York, 1887; Harmonicon's Carolina melodies, with portraits (group) of early performers; portrait of Bobby New-

- com, New York, 1888. (Three pieces.) Bought by Mr. Hudson, \$0.50.
7554. — Playbill of Bryant's Minstrel, at Mechanics' Hall, New York, Aug. 4, 1880; Jan. 25, Feb. 25, 1881, and April 18, 1881. (Four pieces.) Bought on order, \$0.50.
7555. — Lithographs. "Gumbo Chaff," as sung by T. D. Rice, by John Penniman, invt. and del., Baltimore, no date; T. D. Rice as the original Jim Crow (with text of forty-four verses), New York, no date. (Two pieces.) Bought by Douglas Taylor, \$0.50.
7556. — Lithograph portraits (group) of Messrs. Pell, Harrington, White, Gorman, and Stanwood; George Washington Dixie (mesopotamian); T. D. Rice singing "Long Time Ago," Baltimore, no date; G. Swaine Buckley, in character; portraits of E. P. and G. N. Christy and the Christy Troupe. (Five pieces.) Bought by same buyer, \$0.25.
7557. — Lithograph of the Christy Minstrel performers, with portrait of E. P. Christy; J. W. Sweeney singing "De Ole Jaw Bone," by Thayer, after R. Cooke, Boston, 1840; Harmonicon's Carolina melodies, with portrait (group) of the Power Brothers and Messrs. Fink, Kowley, and Lynch, Boston, 1840. (Three pieces.) Bought on order, \$0.60.
7558. — Lithograph portraits of W. E. Pennington singing "Long Tail Blue"; G. W. Dixon in "Zip Coon," by Endicott; Bob Parrot in "Such a Gitting Upstairs," Baltimore, no date. Rare lot. (Three pieces.) Bought by Spaulding, \$1.20.
7559. — Old minstrel music, concert programme of Southern Minstrels (Boston, 1848); advertisement of *Perham's Opera House*; Zip Coon, etc. (Five pieces.) Bought by Douglas Taylor, \$0.25.
7560. — Annette Nelson. Afterwards Mrs. John Brougham. Lithograph portrait as Cherubine. Rare. New York: H. R. Robinson, 1838. Bought by Spaulding, \$1.25.
7561. — New York City. Lithograph view of the National Theatre (J. W. Wallack, lessee), by Day and Haghe, from a drawing by H. Bengough. London, no date. Bought by Joseph Sabin, \$2.
7562. — Original drawing showing the improvement of the front of the Park Theatre, New York, by A. J. Davis. New York, 1830. Bought by George D. Smith, \$10.
7563. — Pen and ink drawing of the exterior of the John Street Theatre, New York (John Street, between Broadway and Nassau Street). Fine. This drawing represents the extraordinary care taken by Mr. McKee in the preservation of whatever he considered as of vital importance to the history of the American Theatre. A general idea of the location and surroundings of this famous old theatre. All contemporaneous sources of information were consulted—these included early newspapers, manuscripts and books—and the desired result was achieved by an able artist to combine the whole, under his own direction, into pictorial form. The above described drawing is the result, and it may be depended on that it conveys a fairly correct idea of the theatre, the most important building in connection with the early history of the city. It will be remembered that Washington was a frequent attendant there, and that Major Andre performed on its stage. Bought by Alfred Becka, \$1.
7564. — Lithograph view of Castle Garden, taken in 1832. Scarce. Bought by Mr. Jordan, \$14.
7565. — Manuscript (transcribed) records of the Theatre Royal in New York, 1777-1783, including playbills, financial accounts, skeleton notes, etc. Prepared in chronological order. Over 180 quarto sheets. (As a lot.) This represents the persistent and painstaking labors of many months, in an endeavor to preserve the memory of the theatre, the most important building in connection with the history of the city. During the occupation of the city by the British troops, under Sir Henry Clinton, certain talented officers of the army and navy gave performances at the theatre, and the theatre was used by them as the "Theatre Royal" for the benefit of the sick and wounded. Major Andre was one of the prime movers in the undertaking. He wrote and delivered the prologue at the opening performance of the theatre in 1783, and contributed both by his acting and writing to the marked financial success which was attained. Bought by George D. Smith, \$16.
7566. — Pen and ink drawing of the City Theatre, located at the corner of Broadway and Nassau Street (site of the present National Park Bank), as it existed in 1837. By A. Hosier. Bought by Alfred Becka, \$2.
7567. — Original drawing, in India ink, of Tripoli, N. Y., New York (site of the present Grand Central Hotel), 1832. By A. Hosier. Bought by George D. Smith, \$2.50. Originally built for the New York debut of Jenny Lind, but was not ready as per contract. It was opened Oct. 17, 1850, by Madame Anna Mathews.
7568. — Lithograph view of the National Theatre (J. W. Wallack, lessee), by Day and Haghe, from a drawing by H. Bengough. Rare. London, no date. Bought by Mr. Jordan, \$10.
7569. — Pen and ink drawing of the house at No. 44 Greenwich Avenue, formerly occupied by William Rufus Blake and Frank S. Chautau. Bought by E. G., \$10.
7570. — Interior view of Castle Garden on the occasion of the first appearance of Jenny Lind in America, Sept. 11, 1850. Colored lithograph by N. Currier. Rare. New York, 1850. Bought by Mr. Hudson, \$32.50.
7571. — J. Nicholson. Comedian at Mitchell's Olympic Theatre. Lithograph portrait, Mr. Nicholson and daughter Charlotte as *Harvest and Melancholy*, in "Napoleon's Old Guard," by Sarony and Major. Rare. New York, no date. Bought on order, \$2.75.
7572. — C. Niblett. English actress, married Sir William Boothby. Original portrait drawing, in character, by S. De Wilde. Bought by George D. Smith, \$1.25.
7573. — William O'Brien. Irish actor, Mesopotamian portrait, in plain dress, engraved by James Watson, after F. Cotes. Fine impression. London, no date. Bought by Joseph Sabin, \$5.
7574. — Anne Oldfield. Mesopotamian portrait, in plain dress, engraved by F. Fisher, after Richardson. Original impression. Rare. Bought by George D. Smith, \$5.
7575. — Engraved portrait, in plain dress, by Meyer, after Richardson (from the "Cabinet"). London, 1808. Bought by J. O. Wright and Company, \$4.75.
7576. — Elizabeth O'Neill. Famous Irish actress. Mesopotamian portrait, in plain dress, by W. Day, after J. Marguerite. Rare. London, 1815. Bought on order, \$12.50.
7577. — Colored engraved portrait as Isabella, by T. Chesman, after J. Borden. Fine. Bought by Joseph Sabin, \$5.
7578. — John E. Owens. Lithograph portrait as Solon Shingle, by Faribault, after George D. Smith, \$10. Bought by A. B. on order, \$1.
7579. — W. H. Osberry. Colored etched portrait as Justice Greedy, by George Cruikshank. Scarce. London, 1817. Bought by George D. Smith, \$1.10.
7580. — Felice Vassallo. First introduced Italian opera in the United States, proprietor of Palmo's Opera House. Engraved portrait. On India paper. Bought by Douglas Taylor, \$1.
7581. — Park Theatre. File of playbills, from August 12, 1840, to July 9, 1841, covering the special engagements of Edwin Forrest, Mr. Buckstone, Fanny Ellsler, Tyrone Power, Mr. Hackett, Mr. and Mrs. Wood, Fanny Fitzwilliam, and Mr. Brabant (not complete). One hundred and fourteen bills bound in folio volume (some missing), bound in half sheep. (As one piece.) Bought by same buyer, \$3.
7582. — File of playbills of the Park Theatre, New York, from Aug. 20, 1842, to June 23, 1843, including one of bills, and others of J. W. Wallack, Mr. Hackett, Mr. Macready, Mr. Forrest, J. B. Booth, Ole Bull (first appearance in America), Mr. Chippendale, etc. One hundred and seventy-four bills (as one piece). Bought by same buyer, \$7.
7583. — File of playbills of the Park Theatre, New York, from Sept. 2, 1844, to June 14, 1845, including first appearances, benefit bills, and others of J. R. Anderson, Mr. Macready, Mr. Maywood, Andrew Cowdrey, John Dwyer, etc. One hundred and fifty bills, bound in half sheep, folio. Presumed to be complete, but not guaranteed. (As one piece.) Bought by J. O. Wright and Company, \$13.
7584. — File of playbills of the Park Theatre, New York, from Aug. 17, 1846, to June 7, 1847, including benefit bills and others of John Collins (first appearance in America), Mr. and Mrs. Charles Keane, Mr. Forrest, Mr. Wallack, Mlle. Augusta, Keane, Mr. Forrest, Mr. Wallack, Mlle. Augusta, Keane. About 180 bills (some missing), bound in half sheep, folio. (As one piece.) Bought by Douglas Taylor, \$7.
7585. — Interior view (photograph) of the old Park Theatre, New York, showing Mr. Mathews and Miss Johnson on the stage, and a distinguished audience. Bought by same buyer, \$1.50.
7586. — Benefit playbill, Mr. Hayward, May 21, 1846 (with original ode on death of Captain Will, and catur); another playbill, Feb. 20, 1846, The Will, and my Grandmother. (Two pieces.) Bought by E. G., \$1.50.
7587. — Playbills, May 2, May 9 and May 28, 1846, including benefits of Mr. Hoag and Mr. Ringwood,

- and the first appearance of Mr. Twiss. (Three.) Bought by Douglas Taylor, \$1.00.
7588. — Playbills of Park Theatre, New York, Feb. 21, March 3, March 24 and March 28, 1846, including benefit of H. Chesman, and other celebrated names in the cast. Rare lot. (Four.) Bought by E. G., \$2.
7589. — William Parsons. English comedian. Mesopotamian portrait, in plain dress, engraved by Edward Bell, after De Wilde. London, 1796. Bought by A. B. on order, \$4.50.
7590. — Parsons-Burton. Engraved portraits of William Parsons and Mr. Burton in *The Siege of Calais* (engraved by Wright). Bought by Joseph Sabin, \$1.
7591. — John Howard Payne. Personal manuscript diary kept while U. S. Consul at Tunis, from Jan. 1 to March 3, 1840, together with a condensed record of his correspondence (mainly with Americans), and another of the books purchased and read by him. This manuscript is a treasure of minutiae and is thoroughly characteristic of the writer. He evidently made a record of about everything that came to his notice, and it makes most entertaining reading. Bought by Dodd, Mead and Company, \$20.
7592. — India ink portrait as Hamlet, by Florian. After an original made in Liverpool in 1813. Bought by J. O. Wright and Company, \$6.
7593. — A. L. S. to Mr. J. Holland, of the New York Theatre, Baltimore, Nov. 29, 1840 (a fair copy, obliterated), referring to his engagement with Manager William Warren and the success attained in Baltimore. Freely written and most interesting. Bought by Dodd, Mead and Company, \$5.
7594. — A. L. S. to J. O. Wright (London), no date, requesting the return of a volume of playbills he had loaned, etc. Bought by same buyer, \$6.
7595. — Extract from Senator Benton's speech at St. Louis, Mo., 29, 1840 (a fair copy), also mentioning and removal of Mr. Payne from the Tunis Consulate, together with Mr. Payne's reply to Senator Benton, Nov. 26, 1839. Rare. Bought by Dodd, Mead and Company, \$1.25.
7596. — Manuscript of a book, carried by him from Paris to Tunis when on his way to fill for the first time his appointment to the United States Consulate there. It is a minute and interesting account of his travels and experiences, including his arrival at Tunis, and is accompanied by a detailed record of his daily expenses. Bought by same buyer, \$15.
7597. — A. L. S. to R. W. Elliston, Jan. 8, no year, requesting him to have a draft of Washington, or author to the Drury Lane Theatre, sent to him, and another, also to Mr. Elliston, making an appointment, Aug. 25, 1819. (Two pieces.) Bought by same buyer, \$6.
7598. — A. L. S. to George P. Morris, 1 p. 4to, New York, March 4, 1836, quoting a letter received from Mr. Morris, of Charleston, S. C., in which a desire is expressed for an exchange of a paper of his own editing with Colonel Morris' "Mirror." Bought by same buyer, \$6.
7599. — A. L. S. to Charles Phillips, the famous actor, dated 1836, introducing "a young friend of mine, who is just of age, and desires to see all that is good and great in Europe. He is an enthusiast in painting, and as an amateur, a proficient. If you can assist him, we will oblige him, and he will be a most worthy and most promising young man. Your name is so well known and esteemed here, that if London should ever disagree you, you can readily become the Emmet of America." Thomas G. Appleton was the youth thus introduced. Bought by same buyer, \$6.
7600. — A. L. S. to R. W. Elliston, Aug. 4, 1819, marked "Private," offering his services as actor, manager, or author to the Drury Lane Theatre. Bought by same buyer, \$2.75.
7601. — A. L. S. to James Winston. No place, no date. "As there seems an objection to giving me orders, I inclose twenty-eight shillings for four places," etc. Bought by Douglas Taylor, \$6.
7602. — Original MS. of a letter, dated "three stanzas (thirty-eight lines), signed J. H. P. Louisville, Dec. 17, 1834, with explanatory note on back of sheet 1. Bought by Dodd, Mead and Company, \$6.
7603. — A. N. S. to Miss Eliza Caldwell, Schenectady, N. Y., no date, written from Rogers' Office House, with a request that a certain named book should be delivered to "John Cook, the Barber," signed John H. Payne. Accompanied by a letter to Miss Caldwell, dated "The Postoffice," edited by John Howard Payne when a student at Union College in Schenectady. At this time he was only fourteen years of age. Name of subscriber is given in young Payne's handwriting. Bought by same buyer, \$4.
7604. — A. L. S. to John O. Sargent, marked "Private," Washington, April 4, 1850, soliciting his active support for a public entertainment to be given for the benefit of Little Rosa Jacques. Bought by same buyer, \$4.
7605. — A. L. S. to R. W. Elliston, London, Sept. 12, 1819, recalling to mind his broken promises re the Olympic Theatre management. Since, however, you have preferred to have me apply, perhaps, as some compensation for the disappointment, you will receive me as an actor, if you could not fancy me as a manager," etc. Bought by same buyer, \$4.
7606. — A. L. S. to the sub-committee of Drury Lane Theatre, London, Jan. 28, 1819, giving detailed mention of his services in connection with the writing and presentation of the tragedy of Brutus, and requesting additional compensation therefor. Bought by same buyer, \$4.
7607. — A. L. S. to James Winston. No place, no date, requesting admission orders to Drury Lane Theatre for "three children and their mother, friends of mine." Bought by same buyer, \$4.
7608. — A. L. S. to James Winston, Paris, March 4, 1822, introducing a Mr. Rutherford, who would represent him in conference with Mr. Elliston. Bought by Douglas Taylor, \$3.
7609. — A. L. S. to R. W. Elliston. No place, no date, signed J. H. P. offering to write controversial article for publication in one of the papers. "Shall I sketch something of the sort—or, don't you like a paper war?" Bought by Dodd, Mead and Company, \$2.
7610. — A. L. S. to the sub-committee of the Theatre Royal, Drury Lane, Feb. 22, 1819, requesting that a "clear benefit" should be given him, and calling their attention to the success which had attended the production of his pen in their behalf. Bought by Douglas Taylor, \$3.
7611. — A. L. S. to James Winston, referring to the manuscript of a farce which had been submitted for Mr. Elliston's approval. London, no date. Bought by same buyer, \$4.
7612. — A. L. S. to James Winston, 2 pp. 12mo, London, no date. "Pray do me the favor to beg that the music, as it was to be executed, may be played slowly. It really seemed to me, as I was to play the part as he was going to dance out the world, was done so quickly." Bought by same buyer, \$5.50.
7613. — A. L. S. to R. W. Elliston, Paris, April 18, 1821, referring to a play which had been successfully produced, suggesting that Mr. E. send him \$50, with a view to its purchase. "Without the money down the French will not stir." Bought by same buyer, \$5.50.
7614. — A. L. S. to James Winston, London, no date, requesting a meeting with Mr. Elliston, and bearing on a meeting to play submitted to him. Bought by same buyer, \$5.
7615. — A. L. S. to R. W. Elliston, London (1820), making detailed inquiries as to rights, privileges, and engagements of musicians, scene painters and others at Drury Lane. Bought by same buyer, \$5.
7616. — A. L. S. to R. W. Elliston, London, Oct. 10, 1819, marked "private," and retelling at length the mutual advantages of their several theatrical interests. Bought by Douglas Taylor, \$5.50.
7617. — Harry Pearson. American comedian. Water color portrait, in character, by August Tiedeburg. Bought by same buyer, \$1.
7618. — Photograph. Mesopotamian early American actor. Lithograph portrait as Hamlet, by W. Day, after R. T. Stothard. Colored by hand. Extremely rare. London, 1826. Bought by J. O. Wright and Company, \$4.75.
7619. — William Pankethman. Early English comedian. Mesopotamian portrait, in plain dress, engraved by J. Smith, after R. Shumers. Rare. London, no date. Bought by A. B. on order, \$7.50.
7620. — T. Phillips. Mesopotamian actor and singer, appeared at Park Theatre in 1817 and 1823. Colored engraved portrait as Young Hartwell in *Up All Night*, by Stadler, after DeWilde. Rare. London, 1809. Bought by E. G., \$2.50.
7621. — Photographs. Original photographs of Peter Richings and E. L. Davenport (the latter in the character of Hamlet). (Two pieces.) Bought by J. O. Wright and Company, \$1.
7622. — Alexander Placide. Early American actor. India ink portrait drawing, in plain dress, from a painting in possession of Mrs. W. H. Blake, by C. B. Graf. Fine. Bought by Harlow, \$1.40.
7623. — Batt Platt. Mesopotamian portrait in character of Mad Tom of Bethlehem, performed by him at Bartholomew Fair in 1732. London: T. Kitchen, no date. Bought by Joseph Sabin, \$2.
7624. — Playbill. File of playbills of Mitchell's Olympic Theatre, New York, from Sept. 1, 1841, to June 8, 1842. Contains about 225 bills. Bought by Douglas Taylor, \$8.
7625. — Playbill. File of playbills of Mitchell's Olympic Theatre, New York, from Sept. 12, 1842, to May 23, 1843. Contains over 200 bills. Bought by same buyer, \$4.
7626. — Playbill. File of playbills of performances of the company of Mitchell's Olympic Theatre at the National Theatre, Philadelphia, from June 12 to July 1, 1841. Seventeen bills, bound in boards, folio. Bought by same buyer, \$2.

To See Is To Buy

at the ideal place to live

East Elmhurst, N. Y. City

Half hour from Herald Square, 100 ft. on Monthly Payments; Homes on the shore, east of beautiful Flushing Bay; send postcard for Circular and Views.

BANKERS' LAND CORPORATION

889 Manhattan Ave., Brooklyn, N. Y.

7740. Playbills. File of playbills covering the performances of the company of Mitchell's Olympic Theatre during the summer season of 1844 (June 2-Oct. 7), at Niblo's Garden, New York; 104 bills. Bought by same buyer, \$2.
7741. Playbills. Mr. Garrick as Posthumus in *Cymbeline*, with Miss Brade as Imogen, April 28, no year, benefit of Mr. Novare and Miss Brade; another with Mr. Massop, Mr. Egan, and Miss Olive in *Cato*, and *The Author*. Bought by J. O. Wright and Company, \$1.
7742. Playbills. First performance of William Henry W. at Betty (the Young Actress) on the stage of Drury Lane Theatre, Dec. 10, 1804, first appearance of Edmund Kean in *The Hebrew*, Drury Lane Theatre, March 2, 1820. Bought by Douglas Taylor, \$4.50.
7743. Playbills. Farewell benefit of George H. Barrett on his final retirement from the stage, Academy of Music, Nov. 20, 1855; benefit festival from the city of Boston to John Howard Payne, on his return after 25 years absence, Tremont Theatre, no date. Bought by same buyer, \$1.20.
7750. Alexander Pope. English actor. Engraved portrait, as Castellan, in *The Orphan*. From the "Hibernian Magazine." Rare. Bought by J. O. Wright and Company, \$1.50.
7751. Mrs. Porter. Early English actress. A. L. S. to Mr. Duncombe, London, 1735, regarding the presentation of a certain tragedy on the boards of Drury Lane Theatre and the publication of the remains of Mr. Hughes. Very rare. This actress took part in the first performance of *The Siege of Calais* in 1719. She was allocated a limb by the overturning of a chaise in 1730 and was obliged to retire permanently from the stage. Bought by Douglas Taylor, \$1.
7752. Portraits. Rev. Mr. Hackman (murdered Martha Ray at entrance of Drury Lane Theatre); Ole Bull, Jr., lithograph by Dural, after P. Kramer; Mrs. Pious, engraved by M. Bovi, after P. Violot. Bought by Harlow, \$1.50.
7753. Portrait drawing. Mrs. McMahon (appeared as Juliet, New York Academy of Music, 1857); Dion Bonicant, photo, colored by hand; Mr. Wilson as Pierre. Bought by Douglas Taylor, \$0.45.
7754. Portrait drawing. Charlotte Kemble (Mrs. R. S. Conner); Mrs. Abbott (Park Theatre, 1841). Both colored by hand. Bought by same buyer, \$0.55.
7755. John Powell. Early English tragedian. Mesopotamian portrait, in plain dress, engraved by S. Okay, Jr., after R. Fyfe. Six lines of poetical inscription. Very rare. Bought by Joseph Sabin, \$14.
7756. William Powell. English actor, said to have been a son of David Garrick. Mesopotamian portrait, in plain dress. Engraved by J. Dixon, after Laurence, 1768. Bought by same buyer, \$4.50.
7757. Tyrone Power. Lithograph portrait as Major O'Donogherty in St. Patrick's Eve, by Huffy, after Heilmann. Philadelphia, 1837. Bought by J. E. \$1.75.
7758. Colored lithograph portrait, in plain dress, watching a stage performance; lithograph by V. Clerk, scarce; another, as Clement Cleveland, the pirate. Bought by same buyer, \$0.30.
7759. — Lithograph portrait as Larry Holohan in *The Irish Valter*, by W. Day, after R. Stothard. Rare. London, no date. Bought by same buyer, \$2.25.
7760. — Lithograph portrait as Corporal O'Connor, by L. Haghe, after Wagman. London, 1838. Bought by same buyer, \$2.
7761. Stephen Price. Manager of old Park Theatre, New York, formerly manager of Drury Lane Theatre. Mesopotamian portrait (engraver's proof before letters). Bought by Joseph Sabin, \$12.
7762. Mary Provost. Actor. Color portrait drawing, in plain dress. Bought by Douglas Taylor, \$1.25.
7763. John Quick. Famous English comedian. A. L. S. Johnstonville, no date, arranging for an engagement, and suggesting characters which he could assume. Very rare. Bought by same buyer, \$3.
7764. — Engraved portrait, in plain dress, by W. N. Gardiner, after S. Harding. Fine and rare. London, 1780. Bought by J. O. Wright and Company, \$9.
7765. James Quin. Engraved portrait as Coriolanus (with Mrs. Woffington and Mrs. Bellamy in the scene). London: Carrington Bowles, no date. Bought by A. B. on order, \$5.
7766. Madame Rachel. French tragedienne. A. L. S. (to Alfred de Musset), 1841, in French, in appreciation of a poem written by him in her praise. "When I have returned to my residence, and taken off the diadem or the tragic robe, I abandon myself to sweet emotions and recollections." etc. Bought on order, \$1.
7767. Madame Rachel. Mesopotamian portrait, in plain dress, engraved by Stadenius, after Carpentier. Bought by J. W., \$4.50.
7768. Colored lithograph portrait, in plain dress, by F. Salabert, London, 1841. Bought by Mr. Stong, \$1.
7769. James Grant Raymond. English actor. Mesopotamian portrait, in character, engraved by C. Turner, after W. H. Bates. London, 1818. Bought by J. W., \$3.
7770. Samuel Reddish. English actor. Mesopotamian portrait as Posthumus. Engraved by Valentine Green, after R. E. Pina. Proof. London, 1771. Bought by same buyer, \$2.
7771. Kate Reigolds. Lithograph portrait, in plain dress, surrounded by four portraits representing her in various characters. By Fabronius. Rare. Boston, no date. Bought by same buyer, \$2.
7772. Thomas D. Rice. Engraved portrait, in plain dress. Bought by A. B. on order, \$2.
7773. — Lithograph portrait. "Such a Getting Upstairs," as sung at the Adelphi Theatre, in his song descriptive of the slaves of the West India House, after R. Madeley; another, "Mr. T. Rice as the original Jim Crow." Rare. Bought by Spaulding, \$1.30.
7774. Peter Richings. Early American comedian. A. L. S., soliciting patronage for a performance to be given for his benefit; another, Washington, after Owen Marlowe, offering his services and those of his adopted daughter in connection with a benefit to be given Mr. Marlowe. Fine letter. Bought by Douglas Taylor, \$0.50.
7775. — Mesopotamian portrait in plain dress. Bought by Alfred Becka, \$1.
7776. — Rough Portraits. Engraved portrait of Mr. Bengough as Sir Brian de Bois Guilbert, by Alia, after George Cruikshank; portrait of Watkins Burroughs as Jerry Harbottle, by R. Roberts, after George Cruikshank. Both published by J. Roach. London, no date. Rare. Bought by J. O. Wright and Company, \$1.40.
7777. Mary Robinson. ("Perdita"). Engraved portrait by William Birch, after Sir Joshua Reynolds. Printed in colors. London, 1792. Bought on order, \$5.
7778. — Mesopotamian portrait, in plain dress, colored by hand, engraved by S. W. Reynolds, after Sir Joshua Reynolds. Proof. London, no date. Bought by Mr. Ward, \$1.60.
7779. S. W. Ryley. Early actor and manager (author of *The Imitator*). Etched portrait by Edward Smith, after Boulton; G. P. Cook as an actor, III, engraved by Brook. Bought by Douglas Taylor, \$0.60.
7780. Anne Seguin. Celebrated English vocalist, appeared at Park Theatre, New York, in 1841. Original miniature portrait, in character, of Norma, by Ambrose Andrews. Fine. Bought by J. W., \$1.75.
7781. William Shakespeare. Mesopotamian portrait. Engraved by J. Simon, after Zoult. Rare. Bought by J. O. Wright and Company, \$7.50.
7782. — Engraved portrait, after the painting by Richard Burchage, W. Holl, sc. London, 1827. Bought by George D. Smith, \$2.50.
7783. — Engraved portrait, after Mrs. Thomas S. Hamblin. Lithograph portrait, as Cordelia, drawn on stone by J. H. Bufford. Rare. New York, 1838. Bought by A. B. on order, \$1.25.
7784. Richard Brinsley Sheridan. Etched portrait, by Leon Richter. Signed by the artist. Bought by Mr. Stong, \$1.
7785. — A. L. S. London, May 4, no year. "It has not happened to me frequently to meet with instances of very gross ingratitude in the theatre, where from the time Mr. Garrick quitted it, I have caused the performers I found there to be considered more as tenants for life than persons whose service was to be weighed against their salary; but as a report made to me of language of yours can have any foundation, it will, indeed, be an extraordinary instance of what I have not hitherto experienced, and from an extraordinary quarter," etc. Bought by Joseph Sabin, \$15.50.
7786. — Edward Shuter. Mesopotamian portrait, with mask held in right hand, in front of body. Engraved by F. Dawe. Bought by A. B. on order, \$1.
7787. — Etched portrait. "Mr. Shuter, one of his Majesty's comedians, drawn as he spoke the Haynes epilogue, Edifying on *As You Like It*." Very rare. Bought by Alfred Becka, \$4.

ALFRED BECKA.

DRAMATIC COMPANIES.

3

PATTON'S LES AVENUE (Cora Payton, mgr.): Brooklyn, N. Y., Aug. 25—Indefinite.
 PROFFER'S THEATRE (Chicago, Ill., Aug. 20—Indefinite.
 POLA'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—Indefinite.
 PROCTOR'S FIFTH AVENUE: New York city—Indefinite.
 PROCTOR'S TENTH STREET: New York city—Indefinite.
 RHINELEY JESSIE: Spokane, Wash.—Indefinite.
 SPOONER (Mrs. A. J. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—Indefinite.
 WILLIAMS, MALCOLM: Worcester, Mass.—Indefinite.

REPERTOIRE COMPANIES.

ARLINGTON COMEDIANS: Alliance, Neb., Dec. 4-5.
 AUBREY STOCK (Jon. Edmonston, mgr.): Reading, Pa., Dec. 4-9. Elmira, N. Y., 11-16.
 BENNETT-MOULTON (Ira E. Newall, mgr.): Salem, Mass., Dec. 4-9.
 BENNETT-MOULTON (W. A. Partello, mgr.): Ware, Mass., Dec. 4-9. Catskill, N. Y., 11-16.
 BENNETT SHOW (Billy Bennett, mgr.): Gladstone, Can., Dec. 4-9. Minnedosa 7-9.
 BENTON'S COMEDIANS (Perce R. Benton, mgr.): Robert, Ohio, Dec. 4-9. Mansum 11-16.
 BRACKENRIDGE STOCK (Edwin Barry, mgr.): Erie, Kan., Dec. 4-11.
 BRENNAN STOCK (Geo. S. Sanford, mgr.): Ellenville, N. Y., Dec. 4-9. Newport, R. I., 11-16.
 BRONF, E. K. (J. T. Macanley, mgr.): Bradford, Pa., Dec. 4-11.
 EWING, GERTRUDE: Gilmer, Tex., Dec. 4-9. Corvallis 7-9.
 FENBERG STOCK (Eastern: Geo. Fenberg, mgr.): Lawrence, Mass., Dec. 4-9. Haverhill 11-16.
 FENBERG STOCK (Will Deason, mgr.): Bennington, Vt., Dec. 4-9. Marlboro, Mass., 11-16.
 FLEMING, MAHIE (W. H. Gracey, mgr.): Pottsville, Pa., Dec. 4-9.
 FRANKLIN COMEDY: Clark, Neb., Dec. 4-9.
 FREEMONT STOCK: Glen Jean, W. Va., Dec. 4-9.
 GIFFORD-HEERING: Milos, Ia., Dec. 4-9.
 GIMMIVANT DIAMANTIS: Pampa, O., Dec. 4-9.
 GUY STOCK: Connersville, Ind., Dec. 4-9. Bellefontaine, O., 11-16.
 HALL, DON C.: Harrisburg, Pa., Dec. 3-9. Cumberland, Md., 10-16.
 HARCOURT COMEDY (C. E. Kennedy, mgr.): Woonsocket, R. I., 4-9.
 HARTIGAN-PRITCHETTE: Mountville, W. Va., Dec. 4, 5. Washington, Pa., 6-9.
 HARVEY AND GAGE COMEDY: Haverhill, Mass., Dec. 4-9. Lowell 11-16.
 HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Pella, Ia., Dec. 4-9.
 HIMMELIN'S IDEALS: Shenandoah, Pa., Dec. 4-9. Williamsport 11-16.
 HIMMELIN'S IMPERIAL STOCK: Janesville, Wis., Dec. 4-9.
 HOYT'S COMEDY (H. G. Allen, mgr.): Meridian, Miss., Dec. 4-9.
 INTERNATIONAL STOCK: East Liverpool, O., Dec. 4-9. Bellaire 11-16.
 KARROLL, DOT: Newport, R. I., Dec. 4-9. New Bedford, Mass., 11-16.
 KELLER STOCK (A. M. Keller, mgr.): Sedalia, Mo., Dec. 4-9. Moberly 11-16.
 KENNEDY, JAMES J. (O. E. Wee, mgr.): Brandon, Man., Dec. 4-16.
 KENNEDY, FAYERS: Garney, S. C., Dec. 4-9. Statesville, N. C., 11-16.
 KERKHOFF-HILLMAN: Phillipsburg, Kan., Dec. 4-9.
 LESLIE, FAYE: Bristol, Vt., Dec. 4-9.
 LESLIE, ROBERTA (Miss Allen, mgr.): Sistersville, W. Va., Dec. 4-9. Clarksburg 11-16.
 LEWIS, DOBOTHY (John Mac, mgr.): Lebanon, Pa., Dec. 4-9. Reading 11-16.
 LONG, FRANK E. STOCK: Escanaba, Mich., Dec. 4-16. Coonville, Wis., 11-16. Warren 14-16.
 LUDLAM STOCK: Coalport, Pa., Dec. 4-9.
 LYCEUM STOCK (E. J. Groujeau, mgr.): San Angelo, Tex., Nov. 27-Dec. 9.
 McLAFFERTY STOCK (Harry Katano, mgr.): Reading, Pa., Dec. 4-9. Easton 11. Binghamton, N. Y., 18.
 McDONALD STOCK (G. W. McDonald, mgr.): Trinidad, Col., Nov. 26-Dec. 9.
 MANHATTAN STOCK: Burlington, Vt., Dec. 4-9. Montpelier 11-16.
 MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—Indefinite.
 MARKS BROTHERS (Ernest Marks, mgr.): Stratford, Can., Dec. 4-9. London 11-16.
 MARKS BROTHERS (Joe Marks, mgr.): Orilla, Can., Dec. 4-9. London 11-16.
 MASON AND MASON: Red Cloud, Neb., Dec. 4-9.
 MATTICE STOCK: Freehold, N. J., Dec. 4-9.
 MONELL BROTHERS: Columbia, S. C., Dec. 4-9.
 MORREY STOCK: Norman, Okla., Dec. 4-9. Guthrie 10-16. Oklahoma City 11-16.
 MURRAY AND MACKAY (Geo. J. Murray, mgr.): Hazleton, Pa., Dec. 4-9.
 MURRAY COMEDY: Winston-Salem, N. C., Dec. 4-9.
 MYKLE-HARDER (Eugene J. Hall, mgr.): Paterson, N. J., Dec. 4-9. Chester, Pa., 11-16.
 MYKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Mexico, Mo., Dec. 4-9. Alton, Ill., 11-16.
 MYKLE-HARDER (W. H. Harder, mgr.): Norwich, Conn., Dec. 4-9. New London 11-16.
 PAYTON SISTERS (C. Stafford Payton, mgr.): Columbia, Ga., Dec. 4-9.
 PICKERTS, THE: Fernandina, Fla., Dec. 4-9.
 PRINGLE, DELLA: Vevra, N. D., Dec. 5. Rugby 4. W. Wilson, 5. Souris 9.
 PUEBLL, KATHY (W. D. Fitzgerald, mgr.): Puckett, N. Y., Dec. 4-9. Newburgh 11-16.
 RYAN STOCK: Louisville, Ky., Dec. 3-9.
 SITES STOCK: Port Arthur, Can., Dec. 4-4. Ignace 1-9. Port Arthur 11-16. Tilford 14-16.
 SPAIN, MACK, THEATRE: Tacoma, Wash., Nov. 26—Indefinite.
 TOLSTON STOCK (Will F. Condon, mgr.): Erie, Kan., Dec. 4-9. Pittsburg 7-9. Iola 15-15.
 TUCKER, ETHEL (Mack Brock, mgr.): Phoenix, Ariz., Dec. 4-9. New London 11-16.
 TURNER, CLARK (Ira W. Jackson, mgr.): Portland, Me., Dec. 4-9.
 VIA STOCK: Marion, O., Dec. 4-9.
 WARNER COMEDY (Geo. E. Warner, mgr.): Brooklyn, N. Y., Dec. 4-9. New London 11-16.
 WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Alma, Neb., Dec. 7-9. Long Island, Kan., 11-13.

OPERA AND EXTRAVAGANZA.

BABES IN TOYLAND: New York city—Indefinite.
 BABES IN THE WOOD: Chicago, Ill., Nov. 12—Indefinite.
 BELLA EUGENY: New York city Dec. 4-9.
 BINDLEY, FLORENCE: Philadelphia, Pa., Dec. 4-9.
 BLACK PATTI TROUBADOURS: New Bern, N. C., Dec. 5. Wilmington 6. Darlington, S. C., 7. Florence 8. Sumter 11. Augusta, Ga., 12. Charleston 13. C. C., 13. Savannah, Ga., 14.
 BLAUVELT, LILLIAN: Chicago, Ill., Nov. 27-Dec. 9.
 CAHILL, MARIE (D. V. Arthur, mgr.): Newark, N. J., Dec. 4-9.
 CORAN, GEORGE M.: Baltimore, Md., Dec. 4-9.
 COMING THROUGH THE RYE: Montreal, Can., Dec. 4-9.
 FRANK, FRANK: Columbus, O., Dec. 5. Toledo 6. Detroit, Mich., 7-9.
 DE ANGELIS, JEFFERSON: Washington, D. C., Dec. 4-9.
 ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Pittsburgh, Pa., Dec. 4-9. Washington, D. C., 11-16.
 GAY NEW YORK (Charles E. Barton, mgr.): Montreal, Can., Dec. 4-9. Toronto 11-16.
 GIRLS WILL BE GIRLS: Baltimore, Md., Dec. 4-9.
 GLASSER, LILLIAN: New York city Dec. 4-9.
 HOPPER, DE WOLF (C. S. Shubert Amusement Co., mgrs.): New York city Oct. 2-Dec. 9. Brooklyn 11-16.
 HUMPTY DUMPTY (Ernest Cooke, mgr.): Bainbridge, Ga., Dec. 5. Tallahassee, Fla., 6. Quincy 7. Madison 8. Lake City 9.
 IN QUINCE GARDEN: Durham, N. C., Dec. 5. Winston-Salem 6. Greensboro 7. Tarboro 8.
 IN TAMMANY HALL: Brooklyn, N. Y., Dec. 4-9.
 IRVING PLACE THEATRE OPERA (H. Conrad, mgr.): New York city—Indefinite.
 IT HAPPENED IN NORDLAND: Philadelphia, Pa., Nov. 27-Dec. 11.
 LOVERS AND LUNATICS (Mittenthal Brothers, mgrs.): Lima, O., Dec. 5. Columbus 7-9. Springfield 11. Mansfield 13. Toledo 14-16.
 MR. HIM AND I: New York city Dec. 4-23.
 MISS BOB WHITE: Cincinnati, O., Dec. 5. Hamilton 11. Richmond, Ind., 12. New Castle 13. Elwood 14. Union City 15. Portland 16.
 NEIGHBORLY NEIGHBORS (Frank W. Nasson, mgr.): Williamsport, Pa., Dec. 5. Houtdale 7. Clearfield 8. Pottsville 9.
 PEGGY FROM PARIS (Madison Corey, mgr.): Crookston, Minn., Dec. 5. Grand Forks, N. D., 6. Winnipeg, Man., 7-9. Brainerd, Minn., 11. Superior, Wis., 15. Duluth, Minn., 14, 15.
 RICHARD'S JUVENILE OPERA (H. Brey Hill, mgr.): Lebanon, Ill., Dec. 4, 5. Alton 6, 7. Edwardsville 8, 9. Macomb 10. Coultersville 11. St. Charles 12, 13. East St. Louis 14. St. Louis, Mo., 15, 16.
 ROGERS BROTHERS: Boston, Mass., Dec. 4-16.
 SCHEFF, FRITZ: Chicago, Ill., Dec. 4-16.
 SIMPLE SIMON SIMPLE: Jersey City, N. J., Dec. 4-9.
 TANGUAY, EVA: Chicago, Ill., Dec. 3-9.
 THE BEAUTY DOCTOR (Thomas W. Pryor, mgr.): Richmond, Va., Dec. 4-9. Wilmington, N. C., 11. Charleston, S. C., 12. Savannah, Ga., 13. Augusta 14. Macon 15. Columbus 16.
 THE BROOKLYN OPERA (H. Brey Hill, mgr.): 5. Fayetteville 6. Sanford 7. Durham 8. Oxford 9. The Belle of Avenue A (A. H. Woods, mgr.): Philadelphia, Pa., Dec. 4-9. Providence, R. I., 11-16.
 THE BLACK CROOK (Miller and Fohn, mgrs.): Memphis, Tenn., Dec. 4-9. Jackson 11. Cairo, Ill., 12. Alton 13. St. Louis, Mo., 18-23.
 THE CATCH OF THE SEASON: Philadelphia, Pa., Nov. 27-Dec. 11.
 THE EARL AND THE GIRL: New York city—Indefinite.

ACKERMANN-QUIGLEY LITHOGRAPHING CO.

Now Located in Our New Factory,

115-117-119-121 West Fifth St., KANSAS CITY

LITHOGRAPHERS AND SHOW PRINTERS

Write for Special Quotation on

LITHOGRAPH WORK

LARGE CAPACITY

Our Proposition for Complete Line of Paper will interest you. Your entire line of Paper in one shipment. We are in position to handle your full line.

LITHOGRAPHS

Block Work, Type Work, Heralds, Booklets, Dates, Banners, Etc., and save you from 20 to 25 per cent. on your order.

We have doubled our capacity in every department. We operate our plant night and day and can assure you of prompt service. Write for our Special Proposition on

LITHOGRAPH WORK

Send for Catalogue of 150 Complete Lines of Stock Paper.

ACKERMANN-QUIGLEY LITHOGRAPHING CO., Kansas City

LITHOGRAPHERS and SHOW PRINTERS, Manufacturers of THEATRE TICKETS.

THE FORBIDDEN LAND: Mancato, Ill., Dec. 5. West Superior, Minn., 6. Hibbing 7. Duluth 8, 9. Calumet, Mich., 11. Marquette 12.
 THE FORTUNE TELLER: Atlanta, Ga., Dec. 4-9.
 THE GAY MATINEE GIRL (C. E. Chford, mgr.): Saratoga, N. Y., Dec. 6. Johnstown 7. Little Falls 8. THE GINGERBREAD MAN: Toronto, Can., Dec. 4-9. Philadelphia, Pa., 11-16.
 THE ISLE OF BOG BONG (B. C. Whitney, mgr.): Brooklyn, N. Y., Dec. 4-9.
 THE ISLE OF SPICE (B. C. Whitney, mgr.): Meadville, Pa., Dec. 5. Sharon 6. New Castle 7. Beaver Falls 8. Butler 9.
 THE HAM TREE: Canton, O., Dec. 5. Akron 6. Zanesville 7. Columbus 8, 9.
 THE LIBERTY BELLES: Winfield, Kan., Dec. 5. Hutchinson 6. McPherson 7. Abilene 8. Salina 9.
 THE YANKEE COMEDY (J. P. Stearns, mgr.): St. Paul, Minn., Dec. 3-9. Milwaukee, Wis., 10-13.
 THE PEARL AND THE PUMPKIN: Baltimore, Md., Dec. 4-9.
 THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Los Angeles, Cal., Dec. 4-9. Santa Barbara 7. San Luis Obispo 8. Santa Cruz 9. Eugene, Ore., 11. Portland 12. 13. Seattle, Wash., 14-16.
 THE PRESS AGENT: New York city Nov. 30—Indefinite.
 THE PRINCESS IRIS: Newark, N. J., Dec. 5.
 THE RAJAH OF BHONG (Eugene Spofford, mgr.): Seymour, Ind., Dec. 5. New Albany 6. Frankfort, Ky., 7. Lexington 8. Mayersville 10. Portsmouth, O., 11. Hillsboro 12. Hamilton 13. Middletown 14. Dayton 15. Xenia 16.
 THE SHO-GUN (Henry W. Savage, mgr.): Oakland, Cal., Dec. 4, 5. Los Angeles 7-9. Fresno 11. Stockton, Dec. 12. San Jose 13. Sacramento 14. Eugene, Ore., 16.
 THE SLEEPING BEAUTY AND THE BEAST: Akron, O., Dec. 5.
 THE SULTAN OF SULU: Duluth, Minn., Dec. 4, 5. Superior, Wis., 6. Minneapolis, Minn., 17-20.
 THE TENDERFOOT: Green Bay, Wis., Dec. 5. Sheboygan 6. Oshkosh 7. La Crosse 8. Winona 9. Minneapolis 10-12.
 THE WHITE CAT: New York city Nov. 2-Dec. 9.
 THE WINNING GIRL (Frank L. Perley, mgr.): Cleveland, O., Dec. 4-9.
 THE WIZARD OF OZ (Hamlin Mitchell and Fields, mgrs.): Boston, Mass., Nov. 27-Dec. 16.
 THE YANKEE COMEDY (J. P. Stearns, mgr.): Red Wings, Minn., Dec. 8. East Claire, Wis., 9. Superior 11. Duluth, Minn., 12, 13.
 THE YANKEE REGENT: Chicago, Ill., Aug. 14—Indefinite.
 TIVOLI OPERA: San Francisco, Cal.—Indefinite.
 TOM, DICK AND HARRY (A. H. Wood, mgr.): Philadelphia, Pa., Dec. 4-16.
 VERONICA: New York city Oct. 30—Indefinite.
 WHEN JOHNNY COMES MARCHING HOME (W. T. Carroll, mgr.): Chicago, Ill., Dec. 4-9.
 WILLIAMS JUVENILE OPERA (E. A. Wolf, mgr.): Everett, Wash., Dec. 5. Anacosta, B. C., 6, 7. Sedro-Woolley 8, 9. Bellingham, Wash., 10-12. Ellensburg 13, 14. North Yakima 15, 16.
 WILLS, NAT M.: New York city Dec. 4-9.
 WONDERLAND: New York city Oct. 25—Indefinite.
 WOODLAND (Henry W. Savage, mgr.): Vicksburg, Miss., Dec. 5. Memphis, Tenn., 6, 7. Nashville 8, 9. Chattanooga 11. Knoxville 12. Lexington, Ky., 13. Columbia, O., 14. Piqua 15. Dayton 16.

MINSTRELS.

DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Washington, D. C., Dec. 4-9.
 DONNELLY AND HATFIELD (Edward Conrad, mgr.): Bryan, Tex., Dec. 5. Palestine 6. Tyler 7. Terrell 8. Marshall 9. Alexandria, La., 10. Ruston 11. Monroe 12. Vicksburg, Miss., 13. Port Gibson 14. Natchez 15. Baton Rouge 16. La., 16.
 DUMONT'S: Philadelphia, Pa., Aug. 12—Indefinite.
 FIELDS (Doc Quigley, mgr.): Anderson, Ind., Dec. 5. Marion 6. Muncie 7. Springfield, O., 8. Hamilton 9. Chillicothe 11. Portsmouth 12. Huntington, W. Va., 13. Charleston 14. Nelsonville, O., 16.
 GORTON'S (C. C. Pearl, mgr.): Marquette, Mich., Dec. 5.
 HAVERLY'S (Chas. R. Bagbee, mgr.): Chico, Cal., Dec. 5. Salem, Ore., 7. Portland 8, 9. Seattle, Wash., 10-13. Victoria, B. C., 14. Vancouver 15. Whitcomb, Wash., 16.
 HENRY, H.: Plymouth, Pa., Dec. 5. Scranton 6. E. Stroudsburg 7. Rangoon 8. Washington, N. J., 9. KERSANDS' (Geo. Treysor, mgr.): Thomasville, Ga., Dec. 5. Valdosta 6. Palatka, Fla., 7. St. Augustine 8. Jacksonville 9.
 VOIGEL'S, JOHN W.: Harrisburg, Pa., Dec. 5. Shamokin 6. Mahanoy City 7. Mount Carmel 8. Williamsport 9. Lewisburg 11. Towanda 12.

VARIETY.

AMERICAN: Chicago, Ill., Dec. 3-9.
 ALCAZAR BEAUTIES: St. Paul, Minn., Dec. 3-9.
 BLACK CROOK, JR. (Ed. E. Daley, mgr.): Peru, Ill., Dec. 5. Kewanee 6. Minook 7. Pana 8. Mattoon 9. Paris 11. Clinton, Ind., 12. Brazil 13.
 BLUE RIBBON: Toledo, O., Dec. 3-9.
 BREHMANS: Chicago, Ill., Dec. 10-16.
 RON TONS: Troy, N. Y., Dec. 4-9.
 BOWERY BEAUTIES: New York city Dec. 4-9.
 BRIGADIER: Washington, D. C., Dec. 4-9.
 BRYANT'S: Albany, N. Y., Dec. 4-9.
 CALIFORNIA GIRLS: New York city Dec. 4-16.
 CASINO GIRLS: Scranton, Pa., Dec. 4-9. Newark, N. J., 11-16.
 CHERRY BLOSSOMS: Jersey City, N. J., Dec. 4-9.
 CITY SPORTS: Cincinnati, O., Dec. 3-9.
 COLONIAL BELLES: New York city Nov. 27-Dec. 11.
 CRACKER JACKS: Newark, N. J., Dec. 4-9.
 DAINTY DUCHESSE: St. Louis, Mo., Dec. 10-16.
 DAINTY PAREE: Philadelphia, Pa., Dec. 4-9.

DEVEREAUX, SAM, OWN: Louisville, Ky., Dec. 3-9.
 DREAMLAND: Minneapolis, Minn., Dec. 3-9.
 EMPIRE BURLESQUERS: Philadelphia, Pa., Dec. 4-9.
 POSTER, FAY: Baltimore, Md., Dec. 4-9.
 GAY MASQUERADES: Reading, Pa., Dec. 4-9.
 GAY MORNING GLORIES: Philadelphia, Pa., Dec. 4-9.
 GOLDEN CROOKS: Kansas City, Mo., Dec. 4-9.
 HIGH FLYERS: Hamilton, O., Dec. 4. New Albany, Ind., 9. Evansville 13. Washington 16.
 HIGH ROLLERS: Pittsburgh, Pa., Dec. 4-9.
 HIGH SCHOOL GIRLS: Toronto, Can., Dec. 4-9.
 HILL, ROSE: Rochester, N. Y., Dec. 4-9.
 HOWARD, MAT: Indianapolis, Ind., Dec. 3-9.
 IDEALS: Cincinnati, O., Dec. 3-9.
 IMPERIALS: Montreal, Can., Dec. 4-9.
 INNOCENT MAIDS: Duluth, Minn., Dec. 4-9.
 JERSEY LILLIES: Boston, Mass., Dec. 4-9.
 JOLLY GRASS WIDOWS: Kansas City, Mo., Dec. 4-9.
 KENTUCKY BELLES: Pittsburgh, Pa., Dec. 4-9.
 KNICKERBOCKERS: New York city Dec. 4-9.
 LONDON BELLES (Rose Sybell's): Springfield, Mass., Dec. 4-9. Holyoke 7-9.
 LONDON GAIETY GIRLS: San Francisco, Cal., Dec. 4-9.
 MASCOOTS: Brooklyn, N. Y., Dec. 4-16.
 MERRY BURLESQUERS: Portland, Ore., Dec. 3-9.
 MERRY MAIDS: Newark, N. J., Dec. 4-9.
 MERRY MAKERS (R. E. Patton, mgr.): Cleveland, O., Dec. 4-9. Pittsburgh, Pa., 11-16.
 MISS NEW YORK: New York city Dec. 4-9. Brooklyn 11-16.
 MOONLIGHT MAIDS: Boston, Mass., Dec. 4-9.
 NEW CENTURY GIRLS: Brooklyn, N. Y., Nov. 27-Dec. 9. Paterson, N. J., 11-16.
 NEW YORK STARS: St. Louis, Mo., Dec. 3-9.
 ORPHEUM SHOW: Indianapolis, Ind., Dec. 4-9.
 PARISIAN BELLES: Carson City, Nev., Dec. 5. Virginia City 6. Reno 7. Orem, U. S. Salt Lake 9-15.
 REVERES, AL: Providence, R. I., Dec. 4-9.
 RICE AND BARTON'S GAIETY: Reading, Pa., Dec. 4-9. Scranton 11-16.
 REILLY AND WOODS: Brooklyn, N. Y., Dec. 4-9.
 RUNAWAY GIRLS: New Orleans, La., Dec. 3-9.
 STAR SHOW GIRLS: St. Louis, Mo., Dec. 2-9.
 THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Mattison, Ill., Dec. 6. Evansville, Ind., 10. TRANS-ATLANTIC: Buffalo, N. Y., Dec. 4-9.
 TROCADEROS: New York city Dec. 4-9.
 UTOPIANS: Denver, Col., Dec. 3-9.
 VANITY FAIR: Nashville, Tenn., Dec. 4-9.
 WATERMELON TRUST: Somerset, Pa., Dec. 5. Rockwood 6. Conneville 7. Canonsburg 8. Warfordsburg 9.
 WIFE, WOMAN AND SONG: Brooklyn, N. Y., Dec. 4-9.
 WORLD BEATERS: New York city Nov. 27-Dec. 11.
 YANKEE DOODLE GIRLS: Detroit, Mich., Dec. 3-9.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Traverse City, Mich., Dec. 5. Elk Rapids 6. Kalkaska 7. Manalunga 8. Elira 9, 10.
 CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Galt, Can., Dec. 7-9. Berlin 11-13. Brantford 14-16.
 FINE, MR. AND MRS. HERBERT: Peoria, Ill., Dec. 4-9.
 GEORGIA COON SHOOTERS: Anse, Mich., Dec. 6. Odenah, Wis., 8. Saxon 9.
 HADSHIM'S SHOW: Island of Cuba Nov. 20-Dec. 11.
 HENRY, ANNE (Magician): Dundee, Wis., Dec. 4-9.
 HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—Indefinite.
 HECHMANN, ADELAIDE (Edw. Thurner, mgr.): Peoria, Mich., Dec. 5. Toledo, O., 7-9. Columbus 10. Cincinnati 11. Cleveland 12. Oshkosh, Wis., Dec. 5. Fond du Lac 6. Kenosha 7. Racine 8. Elgin, Ill., 9.
 PIERCE-OLIVER KARNIVAL: Malone, N. Y., Dec. 4-9.
 PRESCKELLE (Hypnotist): F. Willard, mgr.: Rochester, N. H., Nov. 30-Dec. 6.
 RAYMOND (The Great): Oakland, Cal., Dec. 4, 5, 6, 7.
 RUSSELL (Magician): Monroe 8. North, mgr.: Meadville, Pa., Dec. 11. East Brady 12. Rochester 13. Cadiz, O., 15.
 SHEPARD'S MOVING PICTURES (Southern: Archie L. Shepard, mgr.): Wilmington, N. C., Dec. 5. New Bern 6. Goldsboro 8. Raleigh 9. Durham 11. Greensboro 12. Charlotte 13. Chester, S. C., 14. Sumter 15. Charleston 16. Jacksonville, Fla., 17.
 SHEPARD'S MOVING PICTURES (Western: Archie L. Shepard, mgr.): Greenwood, Miss., Dec. 5. Columbus 6. Montgomery, Ala., 7. Selma 8. Pensacola, Fla., 9. Mobile, Ala., 11. Biloxi, Miss., 12. Hattiesburg 13. Meridian 15. Demopolis 16.
 SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Washington, D. C., Nov. 19—Indefinite.
 SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Atlantic City N. J., Nov. 19—Indefinite.
 SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Fall River, Mass., Nov. 19—Indefinite.
 SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Asbury Park, N. J., Nov. 19—Indefinite.
 SVENGLI (Hypnotist): Van Houten, mgr.: Laddington, Mich., Dec. 4-9.
 VANCE, THE (Magician): Clinton, Ia., Dec. 2-5.
 WEIL'S BAND (George N. Loomis, mgr.): Frankfort, O., Dec. 5. Shelbyville, Ind., 6. Danville, Ill., 7. Evansville 8. Owensboro, Ky., 9. Louisville 10. Bloomington, Ind., 11. Greenville 12. Indianapolis 13. Marion 14. Logansport 15. Toledo, O., 17.

(Received too late for classification.)

A CROWN OF THORNS (Phil Hunt, mgr.): Boston, Mass., Dec. 11-16. New York city 18-30.
 A POOR RELATION: Streator, Ill., Dec. 5. Galesburg 6. Monmouth 7. Colchester 8. Mt. Sterling 9. Quincy 11. Keosauqua 12. Eddyville 14. Fairfield 15. BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): New Bern, Tenn., Dec. 6. Cairo, Ill., 7. Union City, Tenn., 8. Jackson 9. Holly Springs 10. Water Valley 12. Winona 13. BUSTER'S BURGLAR: North Adams, Mass., Dec. 4-9. Philadelphia, Pa., 11-16.
 CHICAGO STOCK (Chas. H. Roskam, mgr.): Akron, O., Dec. 4-11. Youngstown 11-16.
 CINDERELLA: Meridia, Miss., Dec. 11, 12. West Point 13. Amory 15. Tupelo 16. Okolona 18. DESERTED AT THE ALTAR (Fred Macintosh, mgr.): Massillon, O., Dec. 6. Mineral City 7. Akron 8. Hillsburg 9. Zanesville 11. Newark 12. Corning 13. Athens 14. Ironton 15. Huntington, W. Va., 16. Portsmouth 18.
 GENNELL, MINA (Minell Bros., mgrs.): Columbia, S. C., Dec. 4-9. Spartanburg 11-16.
 GLUCK STOCK (Harry Gluck, mgr.): Montgomery, Ala., Dec. 4-9. Greenville 11-16.
 HUNTLEY STOCK (Earle P. Adams, mgr.): New Bedford, Mass., Dec. 4-9. Attleboro 11-16.
 IN A WOMAN'S POWER (Gerald Fitzgerald, mgr.): Bay City, Mich., Dec. 9. Saginaw 10. Alpena 11. Sheboygan 12. Petoskey 14. Travers City 15. Big Rapids 16.
 JANIS, ELSIE (Milton and Sargent Aborn, mgrs.): Cambridge, O., Dec. 5. Concho 6. Mansfield 7. Erie 8. Lorain 9. Newark 11.
 MITCHELL STABLES: Bridgeport, N. J., Dec. 4-9. New Brunswick 11-16.
 MY WIFE'S FAMILY (Western: W. McGowan, mgr.): Okonwa, Ia., Dec. 6. Okaloosa 7. Creston 12. NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Kansas City, Mo., Dec. 11-17. St. Louis 18-23.
 PECK'S BAD BOY (Heath and Farren, mgrs.): Delphos, O., Dec. 5. Van Wert 6. Columbus City, Ind., 7. Butler 8. Huntington 9. Port 11.
 PROFESSOR NAPOLEON (Wade and Davis, mgrs.): Knoxville, Tenn., Dec. 6. Rome, Ga., 14, 15. Chattanooga, Tenn., 21, 22.
 SIDE TRACKED: Leadville, O., Dec. 6. Alliance 9. Urichville 11. Mineral City 12. Salineville 13. SVENGLI (Hypnotist: Ed Van Noten, mgr.): Albion, Mich., Dec. 4-9. Hillsdale 7-9.
 THE BEGGAR PRINCE (F. A. Wade, prop.): Lehigh, Tex., Dec. 5. Le Grand 6. Smithville 7. Bastrop 8. Outen 9. Rockdale 11. Magna 12. Mart 13. West 14. Waxahachie 14, 15. Hillsboro 16. Denton 18.
 THE CONVICT'S DAUGHTER (Western: W. T. Boyer, mgr.): Solomon, Kan., Dec. 11. Harrisonburg 12. Marion 13. Florence 14. Howard 15. Fredonia 16. West Mineral 17. Columbus 18. Weir City 19.
 THE FACTORY GIRL (Chas. E. Elmer, mgr.): Newark, N. J., Dec. 18-23.
 THE TELEPHONE GIRL: Sheldon, Ia., Dec. 5. Elkhart 8. D. 9. Stout City, Ia., 7. Cherokee 8. Sax City 9. Carroll 11. Denison 12. Council Bluffs 13. Fremont, Neb., 14. Malvern, Ia., 15. Glasgow 16. Nebraska City, Neb., 20. Hamburg, Ia., 22. Shenandoah 23.
 THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Paris, Tex., Dec. 5. McKinney 6. Terrell 7. Ennis 8. Waxahachie 9. Dallas 11. Fort Worth 12. Cleburn 13. Hillsboro 14. Temple 15. San Marcos 16. San Antonio 18.
 WHITEY STOCK (G. J. White, mgr.): Ishpeming, Mich., Dec. 3-9. Marquette 11-17.
 YOUNG, EDWIN, STOCK: Clifton Forge, Va., Dec. 4-10.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in Dec. Dec. 29. Jan. 1-6, 8-11, 23-25. Feb. 12-15, March 12, 17, 19-24.
 Keosauqua—McClure's Opera House, Dec. 22, 23. Jan. 1-4, 20. Feb. 2, 12, 14-17, 19, 20, 22, 23, March 1, 2, 5, 6, 9, 10, 15-17, 20-24, 31.
 INDIANA.—Evansville—People's Theatre, Dec. 15-23. Jan. 28, Feb. 18, 23.
 Madison—Grand Opera House, Dec. 18-23, 25. Jan. 6, 15-20, 25-Feb. 3.
 IOWA.—Webster City—New William, Dec. Jan., Feb., March.
 KENTUCKY.—Danville—Opera House, Dec. 17-31.
 MASSACHUSETTS.—Rockland—Opera House, Dec. 19-21. Jan. 2-4, 9-13, 16, 17, 23-27.
 NEBRASKA.—Beatrice—Paddock Opera House, Jan. 1, 17, 22-27. Feb. 8-10, 12-17, 19, 23, 24. March 10, 12-19, 24, April.
 NEW YORK.—Perry Auditorium, Dec. 18-30. Jan. 6, 20, Feb. 12-March 3.
 OHIO.—Cambridge—Colonial Theatre, Dec. 20. Jan. 6, 13, 20. Feb. 10, March 3, 10, 24.
 Youngstown—Opera House, Jan. 1-3, 22-24. Feb. 5, 10, March 19-24. April 2-14, 25-28.
 PENNSYLVANIA.—New Kensington—Opera House, Dec. 28. Jan. 1, 4-13, 22, 25, 28, 30-31. Feb. 1-17, 22-24.
 Barnesboro—Opera House, in Dec., Jan.
 Butler—Mabett Theatre, Dec. 18, 23, 25, 26, 28-30. Glen Campbell—Opera House, in Dec., Jan.
 Lansford—Opera House, Dec. 20-30. Jan. 22-27.
 Latrobe—Shawnee's Theatre, Dec. 19, 23, 28, 29.
 30. Jan. 1-3, 8, 9, 13, 22-25, 29-31, Feb. 1-3.
 WEST VIRGINIA.—Huntington Theatre, Jan. 1, 2, 5, 6, 9, 10, 22-27.

Ernest Lamson, Dave, Heir to the Houruh. * *

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET
(Between Broadway and Sixth Avenue.)

CHICAGO OFFICE:

(Ole L. Collins, Representative.)
66 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$45; Half-Page, \$90; One Page, \$180.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.
Reading Notices (marked "R" or "RN"), 50 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 5:30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 778 Bryant.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Currier St. Agents: Norman's Tourist Agency, 25 Regent St. S. W.; Anglo American Exchange, 5 Northumberland Ave., W. C. In Paris at Brasseur's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 21 Line St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Jans, Black St. The Trade supplied by all News Companies.

Subscriptions should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.
Published every Tuesday.

NEW YORK ----- DECEMBER 9, 1905.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS

The Christmas number of THE MIRROR, combined with the regular number for that week, will be published on Tuesday, Dec. 19, and will bear the date of Saturday, Dec. 23. The final forms of this double number will go to press on Friday and Saturday, Dec. 15 and 16, and correspondents must forward letters for that publication so that they will reach this office not later than Thursday, Dec. 14. Correspondents will also note that the two numbers of THE MIRROR following the Christmas number will also go to press ahead of the usual time, on account of the holidays—Christmas and New Year's Day—and thus, that their letters for three weeks in succession must be mailed, to reach this office not later than Dec. 14, 21 and 28, respectively.

TO ADVERTISERS.

The final pages of the regular section of the Christmas MIRROR will go to press on Friday and Saturday, Dec. 15 and 16, and no advertisement for the regular section of that number can be taken later than noon of the latter day. To insure good positions in the Christmas section of this number, advertisements should be forwarded at once. For two weeks following the publication of the Christmas MIRROR, this journal will go to press in advance of the usual time, owing to the fact that Christmas and New Year's Day occur on Mondays. No advertisement for either of those numbers can be taken later than noon of the Saturdays, respectively, of Dec. 23 and 30.

AN AUTHORS' TRUST.

Nothing definite has of late come out of Paris relative to the controversies between the French Society of Dramatic Authors and various managers who were said some time ago to be about to institute a contest with them, the contest being influenced by one or two bankers who had become interested in theatrical property and who were inclined to form a "trust" in opposition to what they called "the authors' trust," but one incident has lately come to light that newly shows the almost illimitable power exercised by the French dramatists as a society, at least with reference to the production of modern plays.

There has always been more or less complaint that dramatic authors, as a class, in other countries have been at the mercy of theatrical managers, but in France it long has been plain that the tables have been

turned, and that the authors are supreme. That they may have abused their powers, once those powers had become arbitrarily assured, is natural; for all monopolists, whether of material things or in intellectual fields, are prone to take advantage of their positions. It may be that the traditions of times when managers in France abused their powers with reference to their writers have influenced succeeding generations of writers to retaliate on occasion, if only to show that places have been reversed.

The latest incident in Paris relates to a quarrel between M. RICHMOND, manager of the Folies Dramatiques, and the Authors' Society, and one of the Paris newspapers, the *Matin*, has taken up the manager's side of the case. M. RICHMOND wrote to the newspaper that he felt compelled to shut up his theatre, and thus be under the necessity of discharging his artists and employees, "because a number of old gentlemen had decided that he could not produce a piece by a member of the Authors' Society." He had planned to put on MICHAEL CARRÉ's play, *Volcan d'Amour*, but that author had been threatened by the society and finally informed M. RICHMOND that he could not have the piece. What seems to be an echo of the threatened troubles a year or so ago, already suggested—the purpose of several bankers to run theatres in which they hold large interests without reference to the claims of the Authors' Society—is found in the cause alleged by M. RICHMOND for the opposition to him by the society. His explanation of what he terms a "boycott" is that "it has been put in force under the childish pretext that I am using money belonging to a person who is not pleasing to certain members of the Authors' Society." In the circumstances the question would arise, is this "person" one of the afore-said bankers?

Continuing his plaint, M. RICHMOND says: "Thus, by methods unworthy of a great country, I am reduced to the position of one being permitted to produce only the plays of authors who have been dead at least fifty years." The manager's appeal to the *Matin* was made, he says, after he had appealed to the courts without redress, which would suggest that the Authors' Society has thus far done nothing illegal in its prohibition under the copyright laws of France. The part taken by the *Matin* in the controversy is interesting. That journal thinks the Authors' Society "wants to place itself above the law and that it is of opinion that human beings should be fettered forever." This is the essence of a commendable sentiment for universal liberty as a concrete proposition, perhaps, but in the specific case of the dramatic author it would seem that behind any ill-founded animosity on the part of the Authors' Society there rests a well-founded desire, based on law, that an author shall receive compensation for his work and that the children of his brain shall be protected from kidnapping. The *Matin* has gone to unusual lengths in its championing of the manager, for it is said that it has furnished a staff of men to write a play—perhaps plays—for the aggrieved RICHMOND, through its "desire to render a service to the cause of theatrical liberty." Does this smack of that sort of journalism known here that provides everything that even an eccentric public may want—or at least promises to provide everything?

A SIGNIFICANT INTEREST.

There are a multitude of tokens that the theatre to-day has a more general human appeal than at any time in its history. All classes of persons frequent the playhouse, as their tastes are appealed to and as their desire for amusement or instruction may impel them.

Never before, it may be said, have persons associated with churches of one or another denomination shown so keen an interest in the stage or more concern for its honor and dignity. This is so because more and more the theatre is coming to be recognized as an institution that appeals to the imagination, satisfies desires that no other institution can satisfy and fills an æsthetic want while it merely amuses, so varied and fascinating are its manifestations.

When, therefore, a great church body makes the theatre the subject of a special study and a well-defined purpose it means much in the way of things to be accomplished by intelligent persons for the benefit of the stage, and thus for the benefit of all others who love the stage.

Thus it is unusually significant that the Catholic Federation of Lucas County, Ohio, in which county the city of Toledo is situated, has adopted a plan to purify the tone of the theatre from a local viewpoint and render it more acceptable to the members of that faith. At a recent meeting of the Lucas County Federation of Catholic Societies this was adopted:

Fully aware of the refining and educational in-

fluence of clean and elevating dramatic performances, and warned by the recent abuse of the stage in plays which outrage common decency and religious convictions, the Federation of Catholic Societies of Lucas County respectfully call the attention of all the members of the federated societies to the great work of purifying and elevating the tone of the stage. This can be accomplished:

By not patronizing any play that offends against morality or religion or ridicules any denomination or nationality.

By carefully inquiring in doubtful cases whether the performance is in keeping with this first principle.

By withdrawing all patronage from theatres, managers, companies and actors that make the stage a school of scandal.

By demanding dramas of literary excellence and clean sentiment and not allowing good dramas to be defiled by indecent costuming or "by-plays."

By denouncing all public advertisements that offend or corrupt the hearts of the young or attract attention to salacious subjects.

By trying to obtain from the theatre proper recreation; the stage should not be a school of dissipation or of immoderate pleasure seeking, but an amusement, occasionally enjoyed as a legitimate recreation.

By carefully guarding the young, lest by attending vulgar and low "shows" they acquire the baneful hankering after the theatre.

As we feel assured that this earnest effort of the Federation of Catholic Societies will be welcomed and seconded by all well-meaning citizens of Toledo and Lucas County, whose noble and public spirited endeavors contribute to the real happiness and uplifting of the community, therefore be it resolved, that publication of these resolutions in the city papers be requested.

The foregoing contains nothing of prohibition or criticism that any one of the theatre honestly concerned in the welfare of the stage can logically object to. It is for the interest of all associated with the theatre to appeal to and satisfy the greatest number possible among the people, and the welfare of all is the better conserved by the more general support of the stage by the public that its saner conduct inspires. Incidentally, it may be remarked that times have indeed changed when one may read such admissions of the legitimacy of the theatre's appeal pronounced by a church body as are contained in this formal wish and purpose to co-operate in order that the theatre may be made better.

AN OLD FRENCH COMEDY.

THE FAIR OF MASTER PIERRE PATHEUX. A translation from the old French by Richard Holbrook, with woodcuts reproduced from the Paris edition of 1498. Boston: Houghton, Mifflin and Company.

Not the least interesting part of this volume, which contains the first English translation ever made of this most famous of the ancient French farces, is the introductory chapter relative to the history of the early French mysteries, moralities, soties and farces, and more particularly tracing the record of Pierre Patheux. The farce was composed by some unknown author, certainly the greatest dramatic genius of his era, at some time shortly before the year 1499. The first English play of importance founded on the original idea was *The Village Lawyer*, performed at the Haymarket in 1787, and its last descendant was *The Mutton Trial*, used as part of a minstrel show at the American Theatre, in New York, during 1863. The farce relates how the most rascally and unscrupulous of medieval French advocates was finally outwitted by apparently the least intelligent of all his clients—a shepherd who followed to the letter his adviser's direction to answer all questions with the one syllable, "Baa." Besides being intensely amusing in itself, the translation is a valuable addition to dramatic literature. If one fault is to be found with the work it is that the translator has gone to extremes in his use of twentieth century slang to reproduce ancient fables and witticisms.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Nov. 25 to Nov. 28, 1905.

ARISTOCRATS. By James Hay, Jr.
AUP MOTHER KNOWS; komédie in 4 actes. By Selma Erdmann Fontenier.

EVANGELINE ENTERTAINMENT; arranged in five acts for school exhibitions and private theatricals. By Mary O'Reilly.

GIORGIO GALLURINI; melodramma storico in tre atti. Di Francesco d'Angelantonio; musica di Italo Montemurlo.

DER HELFER; schauspiel in vier Aufzügen. By Felix Philipp.

KAMPF AN VORHANG; drama in drei akten. By Schubert and Loewler.

KORANAR; a startling catastrophe in three acts. By Edward Van Zile.

THE LITTLE GRAY LAD; a play without a hero. By Channing Pollock.

MAXIMILIE CHACUS; opérette-bouffe en un acte et quatre tableaux. Acts arranged by M. Christin.

MARCONI'S WIRELESS TELEGRAPH; a burlesque final in two scenes. By Frank Dumont.

MARTYRES AND HELENA; a romantic drama in three acts. By Le Mar Duport.

MILITANT HEROES; OR, BETWEEN THE JAPS AND RUSSIANS; a minstrel finale. By Frank Duport.

MISS POLLY COQUETTE. By Maud Lorrain Eastlick.

A MOTHER'S DEVOTION; a drama in four acts and seven scenes. By George Wadsworth Milton.

MYSTERIOUS MR. RAFFLES. By Frank M. Ryan.

NECK OF KIN; a sensational melodrama in four acts. By Lincoln J. Kilbey.

OF THE OLD SCHOOL; a drama in one act. By Chester Henry Knapp.

OUT OF THE MIDDLEBURY. By James Hovis.

PLATONIAN MORGUES AND STAGE ENTERTAINMENTS. By Kate F. Ellis.

THE POWER OF ELOQUENCE. By Elsie Harrison MacKay.

A PRIMAVERE SOCIALIST; comedy in three acts. By Mary Ives Todd.

DER REICHE TUNGLING; translated in three acts. By Karl Bismarck.

RIVAL SPEAKERS; OR, THE JUDGE AND THE MAJOR. By Frank Dumont.

ROMANCE OF A HINDOO PRINCESS. By Frederic Thompson.

ROMANCE OF KILLARNEY; an Irish comedy-drama in one act. By Sidney Pines.

RULE POLITICIANS. By Fred B. Campbell.

SCOTT, THE COWBOY. By Frank Dumont.

SOUTHERN DAISY. By James B. Rice.

SPARKLES; OR, THE WOMEN HONORS; a comedy in three acts. By C. F. Nirdlinger.

THANKSGIVING IN BROWN-LAND; a humorous play for boys. By Edie Louis Koenig.

THE TRIUMPH OF FRIENDSHIP. By Charles Burt.

LA TRÈS DU BÉBÉLLE; vaudeville in four acts. By Nancy and Armand.

VIVITRICES; pièce en trois actes. By Solange Pellat.

WHEN LOVE IS YOUNG. By Louis Egan.

WHY ADAM SINGS. By Edward B. Kelle.

PERSONAL.



Photo by Hallen, N. Y.

WILLIAMS.—Here is a portrait of Fritz Williams, who is prominent in the company that will appear in Leo Ditrichstein's new play, *Before and After*, at the Manhattan Theatre, beginning next Monday.

FITCH.—Clyde Fitch has signed a contract for a play of modern New York life in which Blanche Walsh will appear next Autumn at the new Astor Theatre.

PALMAY.—Ilka Palmay, a Hungarian actress and singer, will appear at the Irving Place Theatre next month in an operetta entitled *Heimes Blut*.

MANSFIELD.—Richard Mansfield has enjoyed a remarkable engagement at San Francisco in his repertoire. While there Mr. Mansfield delivered an address in the Greek Theatre of the University of California, at the invitation of the faculty.

DITRICHSTEIN.—Leo Ditrichstein, author of *Before and After*, which is to be presented at the Manhattan Theatre on Dec. 12, treated the members of the company to a Thanksgiving dinner at his home in Stamford, Conn. Robert Hunter, who has purchased "Lew" Dockstader's interest in the piece, and is now its sole owner, was the guest of honor.

WILSON.—On Thanksgiving Day Frances Wilson, the daughter of Francis Wilson, was married at New Rochelle to Charles Huard, a French actor and cartoonist, whom she met while studying music in Paris. Mr. Wilson, who was playing in Indianapolis, had no idea that his daughter was to be married, as he had advised a year's delay. However, he sent a telegram saying, "Thanksgiving blessings and forgiveness."

WORTHING.—Frank Worthing is to appear as leading man with Ellis Jeffreys in the production of Alfred Sutro's *The Fascinating Mr. Vandervelt*, beginning on Jan. 22.

BERNHARDT.—Sarah Bernhardt has purchased the acting rights of a one-act tragedy by Constant Lounsberry, entitled *L'Escapolette (The Swing)*. Though at present residing in New York Miss Lounsberry's home is in Paris, where she is a member of the French Association of Dramatic Authors, and one of her comedies has recently been performed by Coquelin. It is undecided whether or no Madame Bernhardt will present the piece before her return to France.

BARRYMORE.—Ethel Barrymore will shortly begin rehearsals of *Alice-Sit-by-the-Fire*, the new J. M. Barrie play, which was recently produced in London with Ellen Terry in the leading role.

BERTON.—Pierre Berton, who came to this country to witness the American production of his play, *La Belle Marcelline*, sailed for France with his wife on Thanksgiving Day.

JONES.—Henry Arthur Jones has cabled one hundred dollars from London to Daniel Frohman as his contribution to the Palmer testimonial.

KUBELIK.—Jan Kubelik arrived on the *America* on Nov. 27 and was met by a delegation of fifty Bohemians, representing the twenty-five Bohemian societies in New York. Since his last visit to America he has learned to speak English fluently.

GILLETTE.—William Gillette closed his fourth London season at the Duke of York's Theatre on Dec. 2 and will sail for America to-morrow (Wednesday). Mr. Gillette has announced he will never again appear professionally in England.

LYONS.—Edmund Lyons gave a luncheon on Friday last to several friends in the Proctor company in celebration of his fiftieth year on the stage.

IRWIN.—May Irwin prepared and cooked a Thanksgiving dinner for her company at Dayton, Ohio. While in Cincinnati she telegraphed for a kitchen, dining-room and a supply of provisions. The dinner was eaten between the matinee and evening performances.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

H. R. Oswego, N. Y.: It was in 1899 that the London Eccentric Club entertained some Lambs.

B. P. A. Jersey City, N. J.: (1) The first playbill is said to have been printed in 1633. (2) Charles Fechter died in 1879.

F. R. Augusta, Me.: Sir Charles Wyndham began the management of the Criterion Theatre in 1875.

M. M. K. Chicago: It is against the policy of THE MIRROR to give addresses. If you refer to the English "Who's Who" you will find some of those you request.

L. G. R. Germantown, Pa.: Sarah Bernhardt and Mrs. Patrick Campbell played Macbeth's Pelleas et Melianide at the Duke of York's Theatre, London, a year ago.

O. N. Atlantic City, N. J.: (1) Grisl said farewell at Covent Garden in 1861. (2) Mrs. Langtry was married to Hugo Gerald de Bathe in 1899.

THE USHER



The quick waning of the fame of the actor after retirement, if the actor be not of the first class, is shown in the little attention paid to the death of Daniel Bandmann, who once was something of a figure in the theatre.

It is but a few seasons ago, during the stock system at the Murray Hill Theatre, under Manager Donnelly, that Bandmann appeared there in various of his old characters, and at once emphasized the change that has taken place in theatrical taste, as well as settled his own position in the field of acting under modern standards.

Time was, as has been said, however, when Bandmann was something of a figure in the profession. Born in Germany, he acted in the German language in various European cities, and, coming to this country, he appeared in the first of the local German stock companies in 1860. Later he appeared in English, which he spoke with unusual correctness and fluency for a German, and later still he went to London, where he won some note.

On his return to this country, backed by Ion Perdicaris, who it will be remembered was some time ago an object of universal interest because he had been captured by Raisuli, the Moroccan bandit, Bandmann organized a company with which he toured this country for successive seasons. Bandmann's experiences included other foreign tours and he acted in various countries, always with some measure of success. But in later years he had absolutely fallen from public thought, except with reference to his appearance in circumstances quite different from those of the prouder period of his career.

There is no accounting for "proper names," and the nomenclature of man is filled with surprises.

The same may be said as to theatres, some of which are belied by their names, while as to others their names are quite appropriate.

Everybody acquainted with theatrical matters knows the freedom with which the words "opera house" are applied to structures that bear no more relation to opera than the rumination of a deep-water fish—if deep-water fish ruminate—do to astronomy.

There are little "circuits" of so-called theatres and "opera houses," especially in the West, that managers and players who travel on prominent lines of railroad never dream of. A correspondent, for instance, writing from a remote Iowa town, gives this list of theatres and the towns of their location in a section of Minnesota seldom or never visited by a Mansfield or a Bernhardt: "Oleo Opera House, Butterfield; Steel Opera House, Thief Run Falls; Veal Opera House, Clunie; Indigo Opera House, Blue Earth; Pucker Opera House, Persimmon Falls; Clay Opera House, Pipestone; Canary Opera House, Bird Island; Finn Opera House, Heron; Marco Opera House, Twin Valley." Most of these sound fictitious—yet they may be veritable.

During the past fortnight there has been going on before Judge Cowing and a jury, in Part 2 of the Court of General Sessions, the trial of Frederick Bauer, indicted for the murder of Thomas Corcoran.

The principal witness for the prosecution is a young acrobat named George La Nole, who occupied a room next to the one in which Corcoran was shot and his body cut up.

The counsel for the prisoner, Bauer, charged with this horrible murder, is one Carl Fischer-Hansen, said to be a Dane. On the morning of Nov. 28, in summing up for the defense and trying to discredit the statements made by La Nole, this attorney, Fischer-Hansen, made, it is said, a statement to this effect about the young acrobat: "He belongs to the class of professional actors and acrobats who have no sense of honor—who look upon the whole world as a stage, and want to be in the centre of it."

This Attorney Fischer-Hansen is somewhat loose in his classification and somewhat careless in calling an acrobat a "professional actor," but that is a minor lapse, and perhaps his knowledge of the English language is limited as to fine distinctions. But on what authority does this Attorney Fischer-Hansen say that either acrobats or actors are the sort of persons he describes in the course of his duty in defending a man charged with a brutal murder? What does he know about members of any branch of the profession that he so lumps them as persons who have no sense of honor? Has he full knowledge of the characters of members of the dramatic and amusement professions in the country from which he came—assuming that he is a native of Denmark—and is that knowledge supplemented by full information as to the profession of the theatre in this country?

Attorney Fischer-Hansen may not know it, but acrobats as a rule, as well as actors as a

rule, are persons quite as honorable as those of any other class or profession; and there are few of them at this time who would care to be classed with some lawyers, both native and immigrant, who "practice" in this city and country.

The lawyer in the Metcalfe case who argues for the banded managers charged with conspiracy that a theatre is "on all fours" with a lady's boudoir, so far as the exclusion of any person a manager may not want in his place of amusement is concerned, would probably make more money if he were to set up as a humorist than he will in pursuit of the law. A theatre licensed by the city authorities and closely inspected at all times by the departments of health, fire and building, is as much like a lady's boudoir as a private brougham is like a railway train.

CHINESE PLAY FOR JEWS' BENEFIT.

The Bowery was in an uproar on Sunday evening, especially in front of Miner's Theatre, where an immense throng fought to get in to see the play King David presented by genuine Chinese actors and actresses. The event had been heralded by posters printed in English and Hebrew, and although the prices for the seats ranged from \$1 to \$5 that fact did not dampen the ardor of those who were clamoring for admittance. The play was given for the benefit of the destitute Jews in Russia, and the loyal Russian Jews of the East Side were so anxious to contribute that a big squad of policemen had to be sent to check their enthusiasm. Of course there were very few peo-

HAMMERSTEIN UNDERTAKES OPERA.

Oscar Hammerstein returned from his trip abroad on Sunday, Dec. 3, and immediately announced what had been the real object of his supposed vacation. Corried and Savage are apparently to have a formidable rival in the field of grand opera, and the New York public will probably reap a decided benefit therefrom. Mr. Hammerstein's plan for establishing grand opera at regular theatre prices is amply explained in the interviews given to representatives of the press. He is reported to have made the following explicit statements, and professes a thorough belief in the present success of a scheme which has failed on previous occasions:

"What I am to do is to give New York a house of worthy exterior and interior with a stage of the largest proportions. The building I am now putting up on West Thirty-fourth Street will seat 4,000 people, and will also have the large number of private boxes indispensable to a house devoted to grand opera.

"Grand opera in New York must be grand in everything, spectacular as well as musical. The principals must be of the best, the chorus carefully trained, the conductor a man of reputation. The costumes must be fresh as well as traditionally correct, and the stage management thoroughly up to date. Nothing less will be accepted in New York, whether the price is \$5 or \$1 for an orchestra seat.

"After what I have learned on my European tour I think I can meet these conditions, provided the boxes in my new house are subscribed for before the season. I do not expect any difficulty in that direction.

"I visited the opera at Berlin, Dresden, Munich, Vienna, Naples, Paris, Milan and London. I heard available voices—tenors, sopranos, contraltos, basses and baritones—that would create a furore in New York. I shall form an ensemble of that character, with an economical expenditure, based on commercial principles. The first season will have to be confined to grand

PROFESSIONAL DOINGS.



Harriet Barton, whose picture appears above, has been compelled to close her stock engagement in South Chicago owing to ill health, and after a short rest expects to go out with some company playing week stands. The strain of playing every night and three matinees, with a new bill each week, proved too much for Miss Barton's strength. During her stay in South Chicago Miss Barton met with constant praise, and when her departure was announced the women patrons of the theatre entered a protest against her leaving.

Georgia Bryton, who played Katie Barry's parts in A Chinese Honeymoon and Fantana, is now appearing at private parties and musicals, presenting a refined monologue, with character songs. Miss Bryton has appeared at several affairs given by members of the "400" during the past few weeks and is delighted with the work. It is more than likely, however, that she will create an important part in a production to be put on early in the new year.

Ogden D. Wright, who was reported last week to be suffering from the effects of knock-out drops at the McKinley Hospital, Trenton, N. J., has recovered and is now at his home in Chicago. The physicians decided that his illness was due to a collapse from overwork.

E. A. Parks has secured M. Dallett's lease of the Parks Theatre, at Louisiana, Mo., and will hereafter manage the house personally. All bookings made by Mr. Dallett will be recognized.

E. Charles Fitzgerald, for the past three seasons connected with the Rodney Stock company, closed at Cadillac, Mich., on Nov. 17, and joined J. C. Lewis' St. Plunkard company.

On Dec. 1 the committee in charge of the McConnell benefit sent the widow \$2,540, which sum represented the receipts from the performance and personal subscriptions from friends throughout the country.

Next week there is to be a matinee of The Press Agent for the special benefit of the promoters of theatrical publicity. The idea is to furnish these gentlemen with an opportunity to see themselves as Peter F. Bailey sees them.

On Jan. 1 Dorothy Sherrod will appear in her former role of Bossey in a revival of Hoyt's A Texas Steer. Next August she will be seen in New York as Constance Livingston in C. T. Brady's comedy, A Corner in Coffee.

Alexandria Viarda, a Polish tragedienne, will soon present in English Gabriela, La Signora di Chailant, and Don Carlos. Her tour will begin Dec. 8 at the Hyperion Theatre, New Haven.

CURRENT AMUSEMENTS.

Week ending December 8.

ACADEMY OF MUSIC—Rabes in Toyland—2d week—10 to 12 times.
ALHAMBRA—Vanderbilt.
AMERICAN—Nat. M. Wills in The Duke of Duluth.
BELASCO—Blanche Bates in The Girl of the Golden West—4th week—22 to 24 times.
BIJOU—David Warfield in The Magic Master—15th week—plus 14th week—24 to 26 times.
BROADWAY—Veronique—4th week—38 to 40 times.
CARNegie HALL—Musical Entertainments.
CASINO—The Earl and the Girl—5th week—34 to 41 times.
CIRCLE—Rowery Burlesques.
COLONIAL—Vanderbilt.
CRITERION—William Collier in On the Quiet—2d week—8 to 10 times.
DALY'S—Vida Allen in The Toast of the Town—2d week—9 to 15 times.
DEWEY—Trocadero Burlesques.
EDEN MUSEE—Flowers in Wax and Vandeville.
EMPIRE—Madame Adams in Peter Pan—5th week—31 to 37 times.
FOURTEENTH STREET—Mr. Him and I.
JARDEN—Robert B. Mantell in King Lear—2d week—10 to 12 times.
GARRICK—Grace George in The Marriage of William Asha—2d week—17 to 24 times.
GOTHAM—Knickerbocker Burlesques.
GRAND OPERA HOUSE—Lulu Glaser in Miss Dolly Dollars.
HARLEM OPERA HOUSE—Digby Bell in The Education of Mr. Pipp.
HERALD SQUARE—Olga Netherland in The Lady of the Lake—9 to 15 times.
HIPPODROME—A Yankee Circus on Mars, 15th week—The Raiders.
HUDSON—Robert Lorraine in Man and Superman—14th week—108 to 110 times.
HURD AND SEAMON'S—Vanderbilt.
IRVING PLACE—Irving Place Stock in Young Heidelberg—4th week—17 and 18 times; Magna, 1 time; Warm Blood, 4 times; William Tell, 1 time.
JOE WEBER'S—The Prince Chap—2d week—plus 10th week—74 to 81 times.
KALDTH—Schroder Drama.
KNICKERBOCKER—Continuous Vandeville.
KNICKERBOCKER—Virginia Harwood in La Belle Marcelline—2d week—9 to 15 times.
LEW FIELDS—Peter F. Bailey in The Press Agent—2d week—7 to 14 times.
LIBERTY—A Fair Exchange—1st week—1 to 7 times.
LONDON—California Girls Burlesques.
LYCEUM—The Lion and the Mouse—2d week—17 to 24 times.
LYRIC—De Wolf Hopper in Happeland—10th week—75 to 82 times.
MADISON SQUARE—Henry K. Dancy in The Man on the Box—10th week—74 to 81 times.
MADISON SQUARE GARDEN—Six-Day Bicycle Race.
MAJESTIC—Woodland—7th week—50 to 57 times.
MANHATTAN—Madame Kallich in Norma Vanna—7th week—44 to 50 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLITAN OPERA HOUSE—Corried Grand Opera company in repertoire—3d week.
MINER'S BOWERY—Miss New York, Jr.
MINER'S EIGHTH AVENUE—Colonial Bell.
MURRAY HILL—Eugene Blair in Oliver Twist.
NEW AMSTERDAM—The White Cat—4th week—39 to 44 times.
NEW STAR—No Mother to Guide Her.
NEW YORK—Richard Carle in The Mayor of Tokio—1st week—1 to 8 times.
ORLOFF'S LYCEUM—Russian Drama.
PASTOR'S—Vanderbilt.
PRINCESS—Margaret Anglin in Zira—12th week—70 to 80 times.
PROCTOR'S FIFTH AVENUE—Miss Hobbs.
PROCTOR'S FIFTH AVENUE—Miss Hobbs.
PROCTOR'S TWENTY THIRD STREET—Vanderbilt.
PROCTOR'S TWENTY THIRD STREET—Harvest.
SAVOY—James K. Hackett and Mary Manning in The Walls of Jericho—11th week—32 to 39 times.
THALIA—Confessions of a Wife.
THIRD AVENUE—Her First False Step.
VICTORIA—Vanderbilt.
WALLACK'S—William Faversham in The Squaw Man—7th week—31 to 38 times.
WEST END—The Rave in Down the Pike.
YORKVILLE—The Darling of the Gods.



MRS. FISKE HONORED BY HARVARD.

On Tuesday, Dec. 12, Mrs. Fiske, who is now playing Leah Kleschna (in which character she is pictured above) at the Tremont Theatre, Boston, upon invitation of the Harvard Ethical Society, will deliver an address relating to the ethics of the drama, in Sanders' Theatre, Harvard University.

This, it is said, will be the first time an actress has been invited to deliver an address before the faculty and student body at Harvard, although Sir Henry Irving, Coquelin, and one or two other distinguished actors have done so. Professor Copeland will preside.

ple in the house who understood one word of what was being said on the stage, but the enthusiasm ran high. There were thirty-five Chinese men and fifteen Chinese women in the cast, and according to Lee Lick You, Chu Gow, Joe Chue and other members of the Chinese Empire Reform Association, under whose auspices the benefit took place, the performance was one of the best ever given in New York. The affair was managed by Abraham Myers.

FUNERAL OF DANIEL BANDMANN.

The funeral of Daniel E. Bandmann, who died at his ranch near Banner, Mo., on Nov. 23, was held at 10:30 a.m. at the funeral home, 28, Helgate Lodge, B. P. O. E., having charge of the services. The Rev. Dr. Craig, of Missouri State University, officiated. Music was furnished by a quartette composed of Mrs. W. R. Van Valen, Mrs. R. H. Hall, Y. G. Price, and A. W. Williams. The pallbearers were J. K. Dally, Judge Webster, S. G. Murray, J. M. Keith, C. H. McLeod, and Tyler Thompson. Burial was in Missouri Valley Cemetery.

NEW FORTY-SECOND STREET THEATRE.

Plans are being perfected for another Forty-second Street theatre. The playhouse will be owned and built by a syndicate headed by J. M. Flagg, from plans drawn by Alexander I. Finkle. It will occupy a plot a short distance west of the Lyric Theatre. It will have a frontage of about forty feet in Forty-second Street and of about one hundred feet in Forty-third Street. About 500,000 will represent, it is said, the cost of the land and building. The seating capacity of the theatre will be about nineteen hundred. The Shuberts will be the managers, it is said.

opera in Italian only; the repertoire will contain opera not yet heard in this country. The second season will include German opera also.

"London just now is strongly bearing out my theory. For the first time in the history of Covent Garden opera in Italian has been given in the Winter at prices no higher than 12 shillings, and it has been enormously successful. Most of the singers are entirely unknown to London, belonging to the San Carlos Opera company of Naples. Fashion and the masses mingle in the audiences. At no performance was there an empty seat.

"As an adjunct to my main idea I shall open in the building a free school of opera. This will be not a school of singing, but a school for American singers, already trained, to prepare themselves for their first appearances in grand opera, with the prospect of eventually appearing in the productions of the house.

"My object once attained, I shall call it the Manhattan Opera House. The first season will begin October next, and last until the end of February."

PLAY PIRATE SENTENCED.

A report has been received to the effect that M. B. Redmond has been found guilty of pirating A Prisoner of War under the title Prisoners of War and sentenced to a year's imprisonment. During a recent visit to the Pacific Coast Arch Selwyn attended a performance of Raymond's company in Prisoners of War at Portland, Ore., and recognized the piece as a garbled revision of Theodore Kremer's A Prisoner of War, owned by Aubrey Mittenhall. He immediately telegraphed for I. H. Hays, the Seattle attorney for the play brokers, who tried to stop the play by injunction proceedings. Failing in this, he prosecuted under the Federal statutes.

TELEGRAPHIC NEWS

CHICAGO.

His Grace de Grammont—National Theatre Plans—The Rose of the Alhambra—Notes.

(Special to The Mirror.)

The Wizard of Oz, with Montgomery and Stone, is to be the Christmas week attraction at the Grand Opera House.

His Grace de Grammont's handsome production of His Grace de Grammont was fine and fitting for the remarkable season which the Grand Opera House is revealing. He followed the divine Sarah, yet he was plainly visible, starlike, in the afterglow. His Grammont had all the dash and grace of the courtier when those things were epidemic and every little scene and situation was a finished bit of acting. This is a lighter vein for Mr. Skinner, but herein he is an artist. Arthur Forrest was sufficiently handsome and impressive as King Charles II. He sustained the part convincingly, yet seemed to lack the gentility, affability, democracy, or something of the sort I supposed this royal tagger of petticoats had. Robert Peyton Carter's Jermyn was indeed a smooth, cool, villain. Laura Hope Crews with cleverness and ability overcomes a certain amount of unsuitability and plays Hamilton well. Jennie Eustace as Castlemaine, Helen Ware as Warminster, and Marion Abbott as Mrs. Middleton were praiseworthy, though their hair-pulling match was rather more realistic than artistic. However, the way they worked up the scene caused great laughter, yet probably of the guilty sort. In the cases where the laughter had taste to offend. To end this fight after the first round and not return to it after going off the stage would leave a better impression. These scenes are peculiarly risky, like that of the drunken women in Bird Center. Sara H. Padden's Hester was quickly recognized by the audience as enjoyable. As revealed in this part Miss Padden has a most pleasing personality, giving intimations of greater achievements. The beauty of the second act setting is seldom equalled. The glimpse of the times of Charles II which this play gives is most interesting, and has been appreciated by large audiences at all performances. There has been some adverse criticism of the play, but Mr. Skinner's popularity here is unmistakably increasing.

John Ford and Mayne Gehrne drew well, as expected, at the Great Northern last week and both won success as dancers. Miss Gehrne seems to have passed Mr. Ford in the art of dancing and to be improving in acting. Her brightness and amiability excuse her voice. The comedian of the company is Joe Morris and he is a singer, too, so he is a very large part of the entertainment. All he did was successful and much of it had the emphasis of a hit. Mr. Parker's Lovers and Lovers seemed to have some lucid moments, which the audience recognized, and with its elaborate staging, lively chorus, and meager supply of actors went fairly well. The rodding of Sam Shannon was a hit. The Pink "Hoodlars," as John Slavin called the Pink Hummers, have not been lost sight of altogether and we hear only of His Honor, the Mayor. Mabel Harrison continues to please in the revised version, but her individuality hasn't the chance to count. Nobody would call the part very M. Harrison.

Albert Dorris, formerly of The Village Postmaster cast, in which he was the victim of a hit near the eye with his play rival's pitchfork, was in town last week ahead of Marching Through Georgia. He intimates that for some reason or other the title is not a scream in the South.

William Warrington, who used to be with Fisher in the management of Skipped by the Light of the Moon, passed through recently ahead of West's Minstrels.

C. M. W. Griffith, formerly an actor, is reading Shakespeare for the Shakespeare Club, of Chicago, a remarkably successful organization that now has a membership of nearly 500.

Margaret Neville has become the leading woman of the Cafumet stock at South Chicago, and Marie Nelson has succeeded Edna Linden as leading woman of the People's stock.

Lorin Howard is going to try the Thirty-first Street with some comedies and musical interpretations. His company will include William Jolley, Charles Burnham, and Blanche Clyde.

"Throw a rose over the footlights—married," is the way the newspapers announce the wedding of Mrs. Gertrude Haynes of the profession of acting, and Newton Flint, of the profession of medicine, this city. While appearing here in vaudeville in "The Choir Celestial" Mrs. Haynes threw roses out into the audience. One of them fell into the doctor's hands and he sought an introduction.

A bright, affable woman of forty tripped up to the door of the Grand Opera House just after one of Sarah Bernhardt's matinees had begun. She pulled a purse out of her pocket, who is on the door, and let him peek at the corner of a mysterious red card in the pocketbook. Then she softly murmured "Press," and quickly followed this up with "Which way to the box, please?" That last query was what turned in the alarm. Double prices being offered for seats, yet a box reserved for the press and only one corner of a red card necessary to get into it! She went away saying she was very much surprised. So was Dr. Haynes.

His persons who think some of the smaller cities near here have been getting too many shows should go out to Aurora and talk with old settlers of the time when fourteen Uncle Tom's Cabins came to town in one winter. A man who played the fiddle in the opera house orchestra says he got so he could repeat Uncle Tom, the whole "darn" play, backwards. Bloodhounds chased him in his sleep.

Business Manager Ben M. Giroux, of Lincoln J. Carter's Criticism Theatre, announces that this year and each year hereafter the house will be dark the week before Christmas. That means the week of Dec. 17 this year, reopening Sunday, Dec. 24. Mr. Giroux, by the way, has been connected with the "Critic" only twenty-four years. He took the first tickets ever taken in at the house and was there when Fay Templeton played in the early eighties with the John Templeton Opera company and when McKee Rankin was there in The Danites. The house was built by A. Munger. Business at the Criticism has been very good this season.

Caroline E. Clifford, sister of Ed Clifford, of Rowland and Clifford, died suddenly at Marinette recently of ptomaine poisoning after eating salad at a church supper. Miss Clifford was a teacher in the Marinette public schools and very popular. Newspaper notices contained high praise of her character.

Forty-five Minutes from Broadway leaves the Colonial Dec. 30 and goes to New York. The Ham Tree follows it at the Colonial.

Thanksgiving business at the theatres was immense. If Frank Rowan or any friend of his will call at this office or send address he will receive valuable information. Mr. Rowan is a singer, last heard of in this city.

W. H. Crane while in town had a pleasant visit with his first manager, Al Parkes, now stopping in this city.

Florence Ziegfeld, now in Europe, is expected in Chicago to visit his father, Dr. Ziegfeld, president of the Chicago Musical College, Christmas.

Happily comes to the Garrick Dec. 17, following Babes in the Wood. Babes has steadily won its way into big business here.

Manager Will Davis, of the Illinois, has certainly had his share of prosperity at the house this season. Business has been steadily excellent—in fact, the season has been one of the theatre's best.

Louis Netherole is in town again, ahead of Fritz Schell, in Henry Blossom, Jr.'s, Mademoiselle Modiste. Mr. Blossom's father is coming up from St. Louis to be at the opening performance at the Illinois, and speaks in enthusiastic terms of "my junior's newest opera and his newest play, Fair Exchange." The senior Blossom says: "You can tell the esteemed Chicago newspaper people that they may safely take as good

goods, fast colors and yard wide, all that the modest press agent says about the piece." The "piece" referred to is Modiste, and the modest press agent is, of course, Louis Netherole.

The contracts for the "national theatre," or art theatre, devoted to literary and artistic purposes, rather than profit, had not been signed late last week, though there had been a verbal understanding between the Musical and Dramatic Direction Company and the Ziegfelds, or Chicago Musical College, who will erect the marble theatre building in connection with the new home of the college in Michigan Boulevard, a few doors south of the Auditorium Annex. The building is to be of polished white marble and orders have been given for the construction steel. The theatre will be ready for use in about a year.

A man who had a \$3 seat at a Bernhardt performance at the Grand was mellow with liquid cheer and persisted in going to sleep. When he slept he snored, regardless of the fact that his seat was just below one of the boxes. A member of Superintendent Zeddie's well drilled house staff woke the sleeper and he grumbled: "Wait, wait, I ain't seen the divine Sarah yet." The play was Sappho, and when he was awakened the second time he muttered: "Jush a minute, please. I ain't seen her carried up stairs yet." It kept one person busy keeping him awake so he wouldn't snore.

The newspapers have been making Lincoln Carter the hero of a little Carterino drama that was too realistic even for him. Arriving home one evening last week he found porch-climbers at his upper front window while his wife was giving a card party in the house. Just as he was speaking rudely to the climbers two of their pals on the ground sneared with guns, and the author is reported in the papers to have made the distance from the steps to the inside of the house in two or three jumps. His brisk and stirring entrance aroused the party, and he is said to have further worked up the situation by calling for his firearms and announcing burglars. In the meantime the burglars escaped.

The arrival of the first baby after thirteen years of married life caused Thomas Namack, acting manager of W. H. Crane, to suddenly leave Chicago for New York last week. It is a fine boy Leon Meyer assumed the duties of management in the absence of Mr. Namack.

Camille will be repeated at the Bush Temple following Ivan the Terrible, the bill this week. A newspaper dispatch from Goville, Ia., announces that the town has decided to remodel a schoolhouse there and run it as a municipal theatre, the first in the country.

Lillian Blauvelt and the opera in which she is appearing, The Rose of the Alhambra, have been successful to a gratifying extent at the Studebaker. It is the sort of production that fits the Studebaker, and the patrons of the boulevard house have not been slow to show their appreciation. Manager Harmer said Saturday business had been fine all week. Miss Blauvelt sings brilliantly, but her acting is not as good as her brightness will make it later. However, in the second act her masculine assumptions are clever and help her to make the old Moorish character thoroughly enjoyable. The singing of Edwin Stevens as the weak King was immediately recognized as unusually excellent by the audience, and the critics have admired him for his most accessible, adequate and cultivated voice. Eugene Cowie is a big favorite, though none of the music he sings is sufficiently interesting. He seemed to surprise many people with the ease and naturalness of his acting. George Talman is a pleasing tenor and takes moments in The Spirit of the Frontiers, a beautiful ballad in all respects. Lillian Blauvelt's Betwixt and Between is a song of seductive melody. The scenery is up to a high standard, each act being a complete picture of special interest and artistic merit. Mr. F. C. Wainwright should have a very successful season with The Rose of the Alhambra.

The Umpire was produced at the La Salle Saturday. Further report next week.

The sudden death of Helen Macgregor recalls her remarkable kindness while here as leading woman of As Ye Sow at McVicker's last fall. Besides being a most capable actress she endeared herself by helpful, considerate and sympathetic treatment of all who came in contact with her down to the most inconsequential member of the company. An old woman who came to get washing aroused her generosity to such an extent that Miss Macgregor took her to Boston and assured her she need not be concerned about the future. This old woman, I am told, was among the mourners at those strange funeral services in the baggage room of a Boston railway station with the casket on a truck and employes hurrying in and out with trunks.

A new play entitled The Gypsy Queen, by Willard Mack, leading man at the Avenue, will be produced there next week.

The bills this week: Grand, Otis Skinner; Illinois, Fritz Schell in Mademoiselle Modiste Powers; Eleanor Robson in Mervyn Mary Ann; Garrick, Babes in the Wood; Colonial, Forty-five Minutes from Broadway; Studebaker, Lillian Blauvelt in The Rose of the Alhambra; McVicker's, Way Down East; Chicago Opera House, His Honor the Mayor; with John Slavin, Blanche King and Mabel Harrison; Great Northern, Eva Tanquay; Columbia, Murray and Mack; Bush Temple, Ivan the Terrible; La Salle, The Umpire; People's, When We Were Twenty-one; Marlows, Alabama; Alhambra, My Tomboy Girl; Academy, Jessie Hall in Street Singer; Bijou, Shadow Behind the Throne; Criticism, Mademoiselle Modiste; Grand, As Ye Sow; with York State Folks, has joined James H. Brown's Why Women Sin company.

Richard Little, who was last seen here with Only a Shop Girl, has come back with My Tomboy Girl.

A Race for Life had a big week at the Alhambra and seemed to please immensely. Edwin Walter exhibited excellent qualities for a big, sympathetic role in The Great Mystery. Maynard Thurston's Bedelia kept the laugh going constantly. E. M. Leonard was a good Hop Lee, Frank P. Connelly's John Hunter was praiseworthy and the rest of the company generally adequate.

A special reception of the Actors' Alliance with an interesting musical and literary programme will be held Dec. 12.

OTIS COLBURN.

CINCINNATI.

Her Great Match—Mrs. Fiske's Return Engagement—The Forepaugh Company.

(Special to The Mirror.)

A large and representative audience was present at the Grand to-night and greatly enjoyed Maxine Elliott's presentation of the new Clyde Fitch play, Her Great Match. McIntyre and Heath in The Ham Tree follow.

Several changes are advertised to take place this week in the Forepaugh company at Robinson's. Harry Burckhardt has resigned as leading man and Harry Fenwick, who has been playing seconds, has been promoted to the vacancy. He appeared yesterday for the first time in the title role of Prince Karl. Additions to the company have been made in the persons of Harry Forrest, late of the Bush Temple, Chicago, and Beth Halsey, who has been with a New Orleans company. Miss Bob White, for the first time here, is popular prices, has been drawing well at the Walnut.

A noticeable feature of Thanksgiving at the local theatres was the big audiences at the matinees. Usually holiday matinees here have not been particularly well attended, but this year a seat could be had at most theatres even two or three days in advance. At night the overflow of disappointed ones would have filled several more houses.

For the first time since the passage of the drastic ordinance against speculators several years ago these gentry have made their reappearance. At Robinson's especially Manager Flah has taken heroic measures to break up the traffic.

More to Be Piled Than Scorned is the bill this week at Heuck's.

The Lyceum has From Rags to Riches. One of the interesting announcements of the week was that Mrs. Fiske will play a return engagement at Robinson's in April, when she will be seen for the first time here in Hedda Gabler.

H. A. SURROG.

BOSTON.

Mrs. Fiske's Welcome—A Newspaper Man's Play—Southern and Marlows—Benjamin's Notes.

(Special to The Mirror.)

BOSTON, Dec. 4.

There is no question but that Mrs. Fiske stands pre-eminent among the newcomers to the Boston stage this evening, and her first presentation here of Lush Kleeschna was the most brilliant event of the evening from a social point of view. Her return to the Tremont stage after two years of absence has been awaited with the greatest interest, for much had come here from New York concerning her most important creation, but it was very evident that not half enough was said concerning it by the Bostonians who witnessed the play in New York. It was an interpretation that had to be seen to be appreciated, and it was the verdict of all this evening that she had far surpassed all her previous achievements by her powerful work in the title role of this fascinating play. Her magnetic personality and her emotional powers are exactly suited to this work, and the telling scenes create the greatest of enthusiasm on the part of the large audience, and she was recalled deservedly again and again. The leading members of the supporting company shared in the honors, and it was universally admitted that this was the best balanced company seen upon the stage of the Tremont in a long time. The opening was so auspicious that it is very evident that the engagement will prove a record breaker.

The Bowdoin Square came to the fore to-night with its stock company and gave the first performance of its new play, A Legacy of Sin, a melodrama, which attracted an unusual amount of attention from the fact that it was written by E. H. Clement, the editor-in-chief of the Boston Evening Transcript. There was a large audience filling the theatre, and the success which the new play achieved was unquestioned. It was splendidly acted throughout, the cast being as follows:

Virginia Luce	Charlotte Hunt
Lucy Luce	Annette Marshall
Mrs. Luce	Madie Radcliffe
Frances Luce	Edward De Rosier
Madame Scarpello	Emma Krause
Annie	Lillian Henrie
Tyler Luce	Edwin Denison
Arthur Luce	Charles Miller
Father Derby	Thaddeus Gray
D'Oyley Gray	Henry Alexander
Shayne McGrawney	Bertie Hayward
William Wright	Frank Wright
Samuel Glade	Harry Brooks
Jim Dempsey	Walter Walter
Dr. Dwight	D. L. Garlock
Small	Chris Woodcock
Barle	Thomson
Dodge	Fred Martin
Taft	Oliver Plunkett

A Legacy of Sin (originally The Luce of Lucedale) is a melodrama in the strictest and fullest sense of the word. Not only is there incidental music, but an important thread of the plot is an Italian aria, which appears and reappears three times, as one means of identifying a long-lost daughter and establishing her parentage. The heroine's supposed relation of daughter to the father in the play is the bar to her marriage with the young lover, and the denouement, showing that they are not, as they have believed, brother and sister, is the turning point of the whole story. This begins on the lawn of the mansion of Mrs. Lucy Luce, the "Lady Bountiful" of Lucedale, a minor manufacturing city of New England. The woman's club, the working people's union, the public school children, are all represented in the procession which files past her on the occasion of her birthday. Incidental to the reception, the local music-critic and music teacher apologetically introduce an Italian immigrant woman whom he has just accidentally heard sing and whom he regards as sufficiently remarkable a vocalist to bring into this grand local celebration. To his accompaniment in the drawing-room of the stage the Italian woman sings the aria which is to prove the key to the mystery of the play.

After the reception has drawn to its close the stage is left to Mrs. Luce and her son (the leading man), who has just been elected to Congress on a campaign against corporate trusts. The young man informs his mother that he believes he is engaged to Virginia Luce, the daughter of Tyler Luce, "the" Luce of Lucedale. The only obstacle young Arthur Luce has known of heretofore to his union with Virginia Luce is his warfare in politics upon all that Tyler Luce represents as a capitalist and manufacturer. But his mother now, after vainly imploring him to give up all thought of Virginia Luce, and even to leave Lucedale with her forever, makes the agonized confession that in her youth she was secretly wedded and wedded by Tyler Luce; that his dissipations and cruelties forced her to leave him within a year after their marriage; that only the family and its lawyers were cognizant of the settlement made on her; that, in short, he is the son of Tyler Luce and the half-brother of Virginia Luce.

Act three opens with the closing of a dinner party at the mansion of "the" Luce. The dinner has been broken up in dismay, as is learned by the conversation of the gentlemen hastily putting on their wraps, by the violent attack described also in their conversation, of old Madame Luce, mother of Tyler Luce, upon her son for permitting Virginia to absent herself from the dinner. The reason of her absence has been made evident by the entrance of a monthly meeting of the Girls' Friends' Society, presided over by Mrs. Lucy Luce. At the opening of the meeting Virginia has entertained the working girls by appearing on the platform as a concert soprano. The aria sung by the Italian woman in the first act is heard for the second time. The club meeting is invaded by a delegation of strikers, who seek the co-operation of the women in their strike. Mrs. Luce proposes that the girls shall assist them if they will stand for equal pay for women and for men, and Virginia Luce, addressing them, promises to intercede for them the very same night with her father. In fact, she invites them to meet her at her father's house at ten o'clock, and so act second closes. The sequel of the broken up dinner party in act third is Virginia's entrance to her father's library to prepare him for the entrance of the delegation from the strikers, only to be assailed first by old Madame Luce, who, in her insane fury of champagne and jealousy combined, roundly charges her with being not her son's daughter, but a wanton he has picked up somewhere in Europe and now his mistress. The villain of the play, D'Oyley Gray, overhearing enough of this scandalous charge to piece out suspicions in his own mind, next seizes her and tries to persuade her to elope with him. He tells her hastily that Tyler Luce (who has just been called out by the alarm of fire in his mill) is really a hollow shell financially; that she, Virginia, will get no more money from Luce, because he (Gray) has his substance securely packed away in England, whither he is going on the steamer sailing on the morrow.

The concluding acts bring about the reconciliation between the magnate and his hitherto unacknowledged son and presumably heir. They detail prompt measures taken by the young Congressman-lawyer to capture D'Oyley Gray and save the property through a receivership, the concealment of Tyler Luce from the effects of a stumble in the burning mill, and in the midst of this convalescence the sudden appearance of the wandering Italian woman who had sung at Mrs. Lucy Luce's reception in the first act in a garden outside his window. The feeble convalescent suddenly recognizes, through the library window, this Italian woman, who has seen Virginia at an upper window, and is beckoning her to descend into the garden. She is the sister of the woman he had wronged seventeen years ago in Italy after quarrelling with her, taking from her her child (Virginia Luce). In the course of this scene the shock of the recognition causes his death after he has revealed all. The obstacles are now removed to the betrothal of Arthur and Virginia, and the play closes with a pretty love scene, carried on by stealth, with many interruptions and alarms, in the anteroom of the High Church Chapel, where a musical celebration of

the request to the chapel from Tyler Luce is in progress. Virginia's new-found aunt from Italy is the principal soloist, and for the third time the Italian aria binds the actors together. The concluding scene is made broadly picturesque and striking by the entrance into the chapel in full song from the church, where the service has just been held, of the recreational procession of the choir in vestments.

E. H. Southern and Julia Marlows made the first change of bill during their engagement at the Hollis this evening and replaced The Twisting of the Rope by Twelfth Night. Miss Marlows's Viola is already well known in this city and it repeated its customary success to-night, while Southern gave in Malvolio a distinct novelty and gave an added proof of his marked versatility as a Shakespearean player. Last year the critics loved to say that he was playing Hamlet better than he gave—Romeo or Benedick—but they seem to have forgotten all about the melancholy Dane this year in their unqualified praise for Mr. Southern's work. The supporting cast was the same as in New York and the identical scenic production was used.

Two important changes in cast were made in Mrs. Lathagwell's Boots at the Park this evening as the result of the untimely closing of Wolfville. Guy Standing and Jessie Busby were transferred back to this comedy, adding much to its effectiveness. Miss Busby again took up her original character of Nova, the maid, but Mr. Standing now takes up Walter Corbin, which has been played by Omer Callender, who has been transferred to that of Richard Ainslee, replacing Guy Thorne, who goes to another play.

The Rogers Brothers in Ireland began a three weeks' engagement at the Colonial to-night with a large audience. There was a special interest in the presence in the cast of Corinne, who is a clever Boston girl, who has not played here in several seasons.

As Ye Sow keeps on at the Majestic to good business, but the fortnight upon which it has entered in its last one, as it goes from here to New York. Ethel Earle made her first appearance as the heroine in the middle of last week and she was splendidly received, adding much to the effectiveness of the play.

No production that has been made at the Empire by the stock company can begin to compare with that of If I Were King, which was given to-night in the most elaborate fashion. Scenically it was the most ambitious thing attempted here, and in every respect the presentation compared well with that which had been given here at higher prices. In the leading character of William Mr. Hannal was at his best, and Mary Hall's Katherine de Vancelles was one of the best characters that she has played here. A conspicuous impersonation was the Lou's XI of Frank Losee, who gave the crazy old monarch a vivid life study that stood out with special effectiveness. It was no small task to challenge comparison with Henry Irving, but Mr. Losee's work was as strong as that which the English tragedian gave in his play dealing with the life of that monarch.

A return to a Clyde Fitch comedy was an interesting event for the players at the Castle Square, and although The Climbers had already been given at that house the present cast was almost entirely different, so that the various impersonations came out as distinct novelties. John Craig and Lillian Kimble took the chief honors of the unusually interesting presentation.

The Wizard of Oz keeps on to splendid business at the Boston, with Montgomery and Stone and all the other favorites in the cast. A number of new features have been added since the extravaganza was first given here, so that it is now more effective as a fun maker than ever. Alene Crater and Mona Desmond are among the best liked ladies in the cast, each making a distinct personal hit.

How Baxter Butted In is the comedy of the week at the Globe, and a large audience witnessed its first Boston presentation this evening. Sidney Toler is the star of the production, and his impersonation of the commercial traveler who gets into all sorts of complications through "butting in" where affairs in a Vermont village are concerned, proved most amusing at its first hearing here.

Charles T. Aldrich is the star of the week at the Grand Opera House this week, returning to the legitimate stage after vaudeville successes to play the title role in Secret Service Sam. This is another of Theodore Kremer's thrillers, and the scene where the burglars break open a safe and have the opening doors reveal the detective in waiting is one of his masterpieces of ingenuity.

Thanksgiving Day was appropriately observed by the players in Boston, and although extra matinees were given the actors had a chance for their turkey dinners. E. H. Southern and Julia Marlows had dinner served at the Hollis behind the scenes after the matinee, and B. F. Keith spread an elaborate feast for all his employees at his theatre. An auto took Nat C. Goodwin out to Milton so that he could have a dinner with his mother and mother and be back for the evening. Mrs. Agnes Booth Schaefer entertained Katherine Grey at Brookline, and Guy Standing the guest of friends at the University Club. Sam Edwards and Nell O'Brien met friends from San Francisco at the Touraine, where they had a reunion dinner, and George J. Appleton entertained a party of friends at the Thorndike. The busiest house was the Majestic, where three distinct performances of As Ye Sow had to be given in response to demands.

It was a distinct compliment to Mrs. Fiske to invite her to deliver an address in Sanders Theatre, Harvard University, in the course of her engagement at the Tremont. She is the first actress to be singled out for such an honor by the Ethical Society, and the address will be sure to attract an unusual amount of attention in college circles.

Blue Jeans proved the banner production for patronage at the Empire, with Mary Hall's June as the conspicuous feature. She has been requested by E. H. Southern to play the Queen with him in a scene from Hamlet at the Actors' Fund benefit, and that will be one of the big features of the bill.

A change in the place of Clayton Gilbert's presentation of Irish plays has been made, and the special performance will be at the Colonial instead of at the Hollis. On Jan. 25 is the afternoon, and the bill will include The Lost Saint, The Twisting of the Rope, The Saxon Shillings, and Riders to the Sea.

Rev. John Snyder, the clergyman-author of As Ye Sow, delivered an address at a memorial meeting of negroes held in St. Paul's Church last week. In the course of his remarks he said that his manager had asked him to go to the South to collect material for a play of Southern life and that it was his ambition to write a drama with a noble colored man as its hero.

They were to have had performances of The Child Stealer at the Bijou all last week in aid of charity, but the promoters of the entertainment neglected to sell tickets, and the engagement was declared off after a rather lively time. Ben Greet and his English players will open their Shakespearean season here to-morrow.

Florence Kahn, who has been at the Castle Square since the opening of the present season, has resigned from the organization. Her last appearance was in Secret Service.

A Crown of Thorns, Jay Hunt's new melodrama, will have an elaborate production at the Bowdoin Square 11. His daughter, Charlotte Hunt, will have the star part, and the stock company of the house will be in the production.

There has never been a season in Boston with so many changes in the plans after announcement as this year. There have been innumerable transfers at each theatre in town, and not a manager could possibly tell on his complete programme if asked. So many cancellations have been made that the future is a puzzle for all concerned.

JAY BENTON.

BALTIMORE.

Sweet Kitty Bellairs—The Heart of Maryland—Mrs. Fiske's Special Matinee.

(Special to The Mirror.)

BALTIMORE, Dec. 4.

Albaugh's was the scene of a brilliant gathering to-night in view Bertha Galland, the new Belasco star, in Sweet Kitty Bellairs. Jefferson

de Angella will be the next attraction, playing Fantana.

George M. Cohan is again at Ford's in his success of the past two seasons, Little Johnny Jones. On Dec. 11 Checkers opens; on Dec. 18, Raymond Hitchcock in The Galloper; and on Christmas week, Mrs. Lottwell's Boots.

The Pearl and the Pumpkin is at the Academy. Lew Fields follows in It Happened in Nordland.

Girls Will Be Girls is being presented at the Auditorium with Al Leach and the Three Bonhuds, a good company and chorus. Then, E. Shea, in repertoire, comes next.

The House of Mystery holds the Hinesy stage. It is one of those plays full of startling situations which work the audience up to a high pitch of excitement. When the World Sleeps follows.

Theodore Kramer's new melodrama, Queen of the Convicts, is presented at the Holiday Street. The next attraction is Queen of the White Slaves.

The Dockstadter Minstrels played to crowded houses through the rest of the week.

The Heart of Maryland proved a success and the company was regarded as not inferior to that seen on the first presentation of the play years ago, with the exception of Mrs. Carter, who has an energy all her own.

Mrs. Fluke will give a mot'ne performance on Friday, Dec. 29, at Albaugh's, for the benefit of the Society for the Prevention of Cruelty to Animals. With her will be Frederic de Belleville, George Arliss, W. B. Mack, and all the principals. The play presented will be one of Mrs. Fluke's own work, Mary B. Shearer will entertain the celebrated actress.

HAROLD RUTLEDGE.

PHILADELPHIA.

Spangles; or, the Wooden Horse, Produced—Mrs. Carter—A Busy Season.

(Special to The Mirror.)

PHILADELPHIA, Dec. 4.

Spangles; or, the Wooden Horse, a new comedy by Charles Frederick Nindlinger (on the style of the late Charles Hoyt plays), received its first production on any stage this evening at the Broad Street Theatre. The many friends of the popular author crowded the theatre, which was handsomely decorated for the occasion. The scene of the play is laid in a Western village. Mr. Auten, a millionaire, has become tired of the gaiety of life in New York and of always seeing the same bored faces at theatrical first nights. He has endowed the town of Spangles with a free library and, bethinking himself of the place, goes there with his two daughters for rest, quiet and to get away from the theatre. The time of his visit is ill chosen, for Spangles has contracted the theatrical fever and is in the throes of a home production of a mask entitled The Passionate Shepherd. In New York Auten's daughter Sylvia had been loved by an actor named Courtney Kane. This young man follows his sweetheart to Spangles and naturally gets into the production of the mask. From then on, incidents many amusing and funny situations are developed and the play is further enlivened by musical numbers. The cast is as follows:

Courtney Kane.....	Van Rensselaer Wheeler
Rev. Thomas Warren.....	William Elliott
Mr. Auten.....	Harry Harwood
The Bishop.....	Myron Calles
Adelbert Pookles.....	Charles Vergara
Adelbert Pookles.....	George W. Leslie
Finch Morris.....	Francis D. McGinn
Mr. Wickstead.....	Wallace Shaw
Brad Pittman.....	Francis Conlan
Alfreda Pookles.....	William Morris
The Manager.....	Charles Kenyon
Lois Hedekla.....	J. J. Harvey
Bob Hunter.....	Horace Hale
Dr. Brewster.....	Joseph Ferguson
Scott Fielder.....	Benedict Brown
Amy Fielder.....	Florence Randolph
Sylvia Auten.....	Eva Denham
Marjorie Auten.....	Margaret Lorne
Billie Southers.....	George O'Rourke
Head Waitress.....	Zoe Edmund

Spangles, from its initial representation, looks like a big success. It is handsomely staged and faithfully delineated by a surprisingly excellent company. Charles W. Allen assumes the management, with prospects of a lengthy tour. E. S. Willard was originally booked to open here Dec. 25, which is likely to be deferred to a later date and Arnold Daly in You Never Can Tell to fill in the Christmas week.

Mrs. Leslie Carter's engagement at the Lyric Theatre surpasses all previous records and the most brilliant and successful engagement ever played by a noted star in the annals of the Quaker City. In Adria she has really earned the title as the queen of American tragediennes. The house is already sold out for the entire week of Dec. 11, the third and last week of Adria.

The College Widow at the Chestnut Street Theatre has caught the town. Gertrude Quinlan, Frances Ring, Louise Forde and Thomas Meighan were the favorites. Houses crowded at every performance, delighted with the famous character sketches. Frank Daniels in Sergeant Brue follows Dec. 25. Babes in Toyland Jan. 8.

Lew Fields and company in It Happened in Nordland are in the second and final week at the Chestnut Street Opera House to continued big business. It is a very costly production, entertaining and pleasing. The Gingerbread Man follows on Dec. 11 for two weeks. Lulu Glaser for Christmas and New Year's.

Edna May in The Catch of the Season is in her second and last week at the Garrick Theatre. The play does not meet with favor and only the personality of the star and the desire to see the pretty and graceful figure of Edna May attract good audiences. Blanche Walsh in The Woman in the Case follows Dec. 11 for two weeks. Something will likely be substituted for The Prodigal Son, originally booked for Dec. 25.

Thomas Jefferson in a new production of Rip Van Winkle is at the Walnut Street Theatre this week and enacts the famous role in masterly style. The cast is the usual Jefferson offering. Will J. Block presents Coming Thro' the Rye on Dec. 11 for a two weeks' stay. This is the George W. Lederer production given last season at the Casino, but said to be greatly elaborated since the original presentation. Chauncey Olcott comes Dec. 25 for his annual two weeks.

Elke Fay, the young lady with the many faces, is at the Grand Opera House this week in The Belle of Avenue A, her second engagement this season. Her delineation of the "Bowery Girl" pleases the masses. Lew Dockstadter's Minstrels, Dec. 11.

The Park Theatre presents Bickel, Watson and Wroth in Tom, Dick and Harry. They opened to capacity, which will be duplicated nightly. Thomas E. Shea in repertoire follows for a two weeks' stay.

The Child Slaves of New York, a play by Charles E. Blaney, with large scenic and mechanical effects, holds the week at the Girard Avenue Theatre, meeting with favor and large patronage on the opening to-night. Will H. Vedder enacts the leading role, aided by excellent support. Eugenia Blair in Oliver Twist and East Lynne, Dec. 11; The Danites, 18; The Christian, with Ralph Stuart, 25; On the Suwannee River, Jan. 1.

When the World Sleeps, a new four-act melodrama, by Langdon McCormick and Lawrence Marston, is the week's offering at the National Theatre. It contains all sorts of exciting situations, the burning of an old mill, the climax that pleases the audience and a sensational surprise. Business continues large. Lillian Mortimer in No Mother to Guile Her Dec. 11.

Young Buffalo, King of the Wild West, from the pen of the prolific Charles E. Blaney, is a good feature this week at the People's Theatre. It is full of interesting and realistic scenes that appeal to popular price audiences. For His Brother's Crime follows Dec. 11; Russell Brothers in The Great Jewel Robbery, 18; The Curse of Dink, 25.

Too Proud to Beg, recently played at a downtown theatre, returns this week to Hart's Kensington Theatre. It is a clever company with the Boylan children in marvelous acrobatic work. Week of Dec. 11, Maudie Fleming in The Fatal Letter.

In spite of the many successful engagements

of Ninety and Nine in this city its return this week to Blum's Arch Street Theatre proved a great card. The house was crowded at the opening performance. Girl of the Streets Dec. 11.

Forepaugh's Theatre Stock company appeared in a pleasing representation of When We Were Young—see which was highly appreciated by the many admirers of this noted stock organization. Business is deservedly large. Lady Audley's Secret, made famous by Mrs. D. P. Bowers, Dec. 11.

Darcy and Speck's Stock company at the Standard Theatre present Why He Divorced Her, a story based upon the notorious "violet bride" episode. Business good. Down by the Sea, Dec. 11; A Royal Slave, Dec. 18. Empire and Theatre (Frankford)—The Heart of Maryland is the offering for one night, Dec. 7, with Edna Wallace Hopper, Orrin Johnson, Robert Keeler and Odette Tyler in the cast. Regular first-class prices for this special occasion.

Dumont's Minstrels at the Eleventh Street Opera House have made a big hit with their timely burlesques. Fox and Ward and Jack Symonds in new acts continue to fill this cosy temple nightly.

Burton Holmes is at the Academy, matinee and evening, Dec. 7; subject, "Switzerland," and closes his season here with two travelogues Dec. 14.

The Boston Symphony Orchestra to-night crowded the Academy of Music. M. Vincent D'Indy, of Paris, by special invitation, was the conductor. The inauguration of the metropolitan season of grand opera opens to-morrow evening with La Favorita, to be followed on Dec. 12 by Die Fledermaus, Kubelik, the Bohemian violinist, and concert talent, matinee, Dec. 9.

S. FRANKENBERG.

ST. LOUIS.

An American Lord—Strongheart—The Genius and The Model—Calve—Amateurs.

(Special to The Mirror.)

St. Louis, Dec. 4.

With the approach of the holidays there is not this year a perceptible falling off in the theatre attendance. A bargain-hunting crowd seems evident and the most for their money. Ethel Barrymore's engagement just closed at the Olympic was a case in point. Sunday did not please particularly well, but the Barrymore vogue would not be denied, and the result was a very profitable week for the Broadway playhouse.

On Saturday last the foyers of all the houses were in possession of the ladies of the Hospital Saturday and Sunday Association, an annual event and cash collection episode, with the very laudable object of aiding substantially various eleemosynary institutions of St. Louis. Every one contributing was given a tuttonhole badge as a sort of receipt for his generosity, and the emblem also rendered him immune against importunities by the fair ones stationed in the office buildings. The day's collections will total up nearly \$20,000. Yesterday the churches made collections which covered a multitude of sins. The result, it is said, was worth while.

William H. Crane, dean of American stage humorists and still the unfunny comedian of yore, is at the Olympic in his latest, An American Lord. Crane means well, has been materially successful almost beyond the dreams of avarice, but his lack of versatility is more and more apparent as the seasons come and go.

The Heir to the Throne made a hot finish at the Century. In its comment the Republic devoted five distinct and separate paragraphs to it, each of which filled the space that ought to have been allotted to another attraction. Robert Edeson opened at the Century last night in Strongheart. Here he dons the familiar stage prig so often interpreted by him, harks back to nature and becomes the Indian football athlete. He does not fetch up in a hospital, and to that extent the part and play lack current verisimilitude.

At the Garrick The Genius and The Model was instantly recognized as a one play. It is doubtful if any novelty this year was more discernible and generously praised. The Garrick this week has Carrie Reynolds' version of The School Girl. The company is adequate, the performance smooth and business shows signs of reaching above the average. For next week the Garrick comes forward with another novelty—William H. Thompson in The Bishop. After that a week of Heinemann and Welb, the fine German stock company, now playing at the Odeon, is on the tapis. Then comes the first of the David Belasco attractions, The Darling of the Gods. Bertha Kalich in Moana Vanna opens the happy New Year.

To-night Madame Emma Calvé and her company appeared at the Odeon. Mona S. Kronberg was mentioned on the "window-work" as one of the several impersonations. Madame charged \$3 and paid the penalty in the shape of a small house. The Odeon, since its stock company days of last year, has not been renovated, is unkempt and forbidding, and hence no longer an attractive place for the growingly important carriage and auto attendance on which Calvé, Eames, Nielsen and other song birds must rely for maintenance. The concert passed off without untoward incidents.

Lebensmorceuvre (Love's Manoeuvres), a comedy so clever and ingeniously constructed that it would warm the cockles of Cupid's heart (according to Freilrau Emilie von Howard, press representative), was the Heinemann-Welb offering at the Odeon Wednesday. Last night the tragic idyll of the Alpine regions, Die Geier Wally, was presented.

An up-to-the-minute farce-comedy, The Grafters, with "Hap" Ward in every act and scene, is Manager Sheehy's bill at the old Grand. There must be thousands of people who believe the Marjorie Street house is the best theatre in town. Yet they go good, clean entertainment there which will neither set the river on fire nor endanger the more solid things in and about St. Louis.

"De cullud population" has Manager Russell's Imperial this week in the shape of The Smart Set company. St. Louis has many negroes, and among them there is coming up a very thrifty contingent.

The Biddle Brothers, Bank of England robbers, have their lunatic in fac-simile at the Hayline. The play, A Desperate Chance, recurs to many blood-and-thunder incidents which recent playbills at Manager Garen's carefully avoided. In the company are Harry L. Waterhouse, Harold Vothberg, Gertrude Magill and several other capable players.

Pedley and Burch, managers of the Grand and People's opera houses at Evansville, Ind., are reported to be stricken with metropolitan yearnings and are about to open playhouses in Chicago, St. Louis, Atlanta, Richmond and Birmingham.

The young lady members of the Central High School College Club appeared in Sophocles' Antigone the other night and made a more than creditable showing. The cast was as follows: Antigone, Evelyn Henderson; Ismene, Alma Brady; Creon, Judith Levy; Messenger, Gertrude Kirksey; Haemon, Meta Gruner; Tiresias, Jessie Starke; Eurydice, Mildred Powell; Guide to the Prophet, Eva Milnes; and the members of the chorus: Myrtle Alderman, leader; Misses Eva Milnes, Gladys Blitchahn, Florence Pierson, Nell Herner, May Kummerderfer, Ethel Risque, Florence Gibney, Ida Meyer, Hazel Rader, Grace Dodd, Sara Thomas, Ethel Maffray, Frances Taylor, Ruth Le Cron, Alice Becker, Anna Riesmayer, and Eunice Haddaway.

Mrs. Ida Grant, of Washington Boulevard, a well-known local teacher of dancing, is to enter the vaudeville field under the name of "La Jole," introducing her specialty, a "novelty electric rope dance."

On Monday evening, Dec. 11, the Hot Time Minstrels, consisting of many of the most irresistible young men in town, will give their annual entertainment at the Odeon. The moving spirits this year are Charles A. Roe, Wallace Niedringhaus, Joseph A. Buse, Dempster Godlove, and Stephen A. Martin. Messrs. Dewey Hickey and Jack Kehoe have an effective sketch, The Negro Nurses.

Chavaller Emilie Karst, St. Louis' most distinguished amateur violinist, now in his prime (set

72), is still giving concerts in the vicinity, his recent essay at Bellville, Ill., being pronounced a fine success.

RICHARD SPANER.

WASHINGTON.

Pantana—De Lancy—Dockstadter's Minstrels—Benefits and Music Notes.

(Special to The Mirror.)

WASHINGTON, Dec. 4.

Pantana scored a tremendous success on its opening at the Belasco Theatre to-night with a large and fashionable audience. Jefferson De Angella never appeared to better advantage. Acknowledged by all to be one of the brightest of its class, the production will make this popular playhouse the objective point of amusement travel this week. The Shuberts have kept the original cast intact. The Genius and The Model opens next Monday.

A crowded house at the New National Theatre welcomes John Drew's appearance in De Lancy, another of his brilliant light comedy portraays. The Pearl and the Pumpkin follows.

Dockstadter's Minstrels is a big drawing card at the Columbia Theatre. The programme offered is the most entertaining of many seasons. The comedians, headed by Neil O'Brien, are assisted by a vocal contingent of surprising excellence. Dockstadter in his monologue is a host in himself. Savage's English Grand Opera company follows.

Thomas E. Shea is at the Academy of Music, presenting The Bells. The bill for the remainder of the engagement includes Dr. Jekyll and Mr. Hyde, Cardinal R'chellu, The Pledge of Honor, and Othello. The House of Mystery opens Dec. 11.

Al H. Wilson, the German singing comedian, has a strong following at the Majestic to witness his play of The German Gypsy. Ross O'Neal, Thomas Hunter, Mabel Wright, Lillian Rhodes, Frances Ibbotson, and Florence Sherwood are prominent in support. The Spiritualistic Fays follow.

Washington Lodge, No. 15, Benevolent and Protective Order of Elks, held their annual memorial services at the National Theatre on Sunday afternoon, Dec. 3. The United States Marine Band assisted in a lengthy sacred programme. At night the theatre was again crowded at a charitable benefit given for the Spanish War Veterans' Relief Fund, when the Thirteenth U. S. Cavalry Band, stationed at Fort Meyer, Va., was the musical attraction. Another popular Sunday evening concert was the Marine Band's appearance at the Columbia Theatre.

The third of the Burton Holmes Travelogues at the Columbia this afternoon described Switzerland.

A most interesting afternoon will be that of next Thursday, Dec. 14, when Burr McIntosh, at the National Theatre, will give an illustrated lecture of his trip to the Philippines.

To-morrow afternoon at the National Theatre the Boston Symphony Orchestra, under the conductorship of M. Vincent D'Indy, appears in a programme of modern French music. Another musical event of the week will be the appearance at this house on Thursday afternoon of the violinist Kubelik.

JOHN T. WAXM.

PITTSBURGH.

The Four Mortons—Mrs. Temple's Telegram—Savage's Grand Opera—Burton Holmes.

(Special to The Mirror.)

PITTSBURGH, Dec. 4.

The Four Mortons—Sam, Clara, Paul, and Kittle—and a good-sized company, including chorus, entertained two large audiences at the Bijou to-night with their new play, Breaking Into Society. Ernest Hogan in Rufus Rastus for next week.

The Belasco has Mrs. Temple's Telegram, which pleased a good-sized home to-night. The cast includes Harry Comer, William Morris, George Probert, and Grace Reals, who give zest to their roles. The comedy carries much laughter, and is well staged. Next week, Grace Van Studdford as Lady Tensile.

That old-time melodrama, Shadows of a Great City, is at the Empire, where a good-sized audience to-night was present. It is acted and staged adequately, and the tank scene is still a feature. Sherlock Holmes I, the underlines.

Henry W. Savage's English Grand Opera company began a week's engagement to-night at the Nixon with The Valkyrie. Others in the repertoire are Aida, Rigoletto, Faust, Lohengrin, and Tannhauser. Next week, Joseph Cawthorne in Fritz in Trumman Hall.

At the Alvin to-night Hurtig and Seamon's in New York Town drew a large audience. This musical comedy is given by a large company, including Cliff Gordon, Charles Howard, Teddy Burns, Ida Emerson, Vinnie Henshaw, Lillian Shaw, Georgia Fransioli, and Clara and Jennie Austin, and it is well staged. William H. Turner in David Harum follows.

The High Rollers at the Gaiety, with the women writers as the feature. Next week, Irwin's Big Show.

The Academy has The Kentucky Belles, with Reed and Gilbert and the Brothers Melvin featured.

"Switzerland I" is the title of Burton Holmes' travelogue at Carnegie Music Hall to-morrow night.

The Christmas week's attractions at our two leading theatres are: Belasco, Bertha Kalich in Moana Vanna; Nixon, The Pearl and the Pumpkin.

ALBERT S. L. HEWES.

DANIEL SULLY AT NOTRE DAME UNIVERSITY.

For the second time in the history of Notre Dame University a theatrical organization has appeared in the college theatre. In 1891 Augustin Daly's company, headed by Ada Rehan, was invited to appear before the students, and was by special train from Chicago. After witnessing Daniel Sully's performance of Our Pastor at South Bend a few weeks ago Father Cavanaugh, president of Notre Dame, extended an invitation to Mr. Sully to appear before the students at a matinee performance Nov. 21. The invitation was gladly accepted. The company were to leave Lafayette, Ind., make a quick connection and arrive at South Bend just in time for a matinee performance. The train being late, however, the company missed their connection and were delayed at a small station seventy miles east of South Bend. After wiring the faculty, Mr. Sully received a message asking him to play in the evening if possible. A special train hurried the company on to South Bend and it was 10.30 p. m. before the scenery and paraphernalia arrived at the college theatre. When the curtains arose at 11 p. m. a most enthusiastic audience greeted Mr. Sully. The seven hundred students, together with their invited guests, applauded the performance to the echo. The curtain fell at 12 a. m. After the performance the company were entertained at a banquet in the college dining hall. Owing to the impression created by Mr. Sully and his company the faculty invited Mr. Sully to appear annually before the students.

FIRE AT THE GRAND OPERA HOUSE.

Early on the morning of Nov. 29 a fire started in a pile of rubbish on the stage of the Grand Opera House. The serious damage was confined entirely to the scenery of The Prodigal Son, most of which was either burned or water soaked. The automatic sprinklers proved their value by keeping the fire under control until the arrival of the department. Fortunately the asbestos curtain was down and prevented the blaze from spreading to the auditorium. The building was erected as headquarters for the Erie Railroad in the early sixties, was remodeled in 1867 and was opened as a theatre in the succeeding January. The only injury to the theatre itself was some damage to the rigging loft and gridiron.

THE DAIRY FARM.

Eleanor Merron, author of The Dairy Farm, warned managers against a piracy of this play in last week's MIRROR. By an error of the printer the title was made to read The Dairy Farm instead of The Dairy Farm. The warning is repeated this week, and house managers should heed it.

ROSELLE KNOTT.



Photo by White, N. Y.

One of the successful tours of the season is being played by Roselle Knott, who has revived When Knighthood Was in Flower on an elaborate scale under new management. At the conclusion of her Salt Lake City engagement last week Miss Knott was reported to have cleared over \$9,000 thus far this season. She has worked long and conscientiously for the position she now holds in public opinion.

HEARING IN THE METCALFE CASE.

Charles M. Burnham, manager of Wallack's Theatre, was before Justice Fitzgerald in Special Term, Part II of the Supreme Court, last Friday for a hearing on the writ of Habeas corpus which he sued out last June when committed to the city prison by Magistrate Poole. Mr. Burnham was one of the twenty-three members of the Association of Theatrical Managers of Greater New York arrested on a charge of criminal conspiracy brought by James S. Metcalfe, dramatic editor of Life. Mr. Burnham, in order to test the case, refused to give bail, and immediately sued out a writ of Habeas corpus, on the first return of which he was released in custody of his counsel, W. M. K. Olcott and Henry J. Goldsmith.

The hearing was adjourned from time to time owing to various matters connected with the District Attorney's office. Justice Fitzgerald announced that he would consider only whether the Magistrate had jurisdiction and whether the court had jurisdiction. Henry Aaron, of counsel for Burnham, without reviewing the evidence in the case contended that at the managers' meeting when the resolution was passed barring Mr. Metcalfe from the Syndicate theatres no agreement was made to prevent the complainant from earning a living, the allegation upon which the conspiracy charge was based. He cited several cases to show that a theatre is not a public place and that theatre managers have a right to exclude any one from their theatres. He contended that there was nothing unlawful in excluding Mr. Metcalfe from the theatres and that no force was used except when Mr. Metcalfe attempted to enter a theatre after his ticket had been refused. Mr. Aaron referred to Mr. Metcalfe as an "unlawful person, because he tried to force his way into a theatre."

James W. Osborne appeared for the People, by permission of the District Attorney. Mr. Osborne said that theatres were licensed public places and contended that managers had no right to exclude persons without cause. One butcher, he said, might refuse to sell a man meat, but if many butchers should combine to refuse to sell to this man they would be guilty of a conspiracy to deprive him of a means of living. He said the managers' agreement to exclude Mr. Metcalfe was analogous. He called the court's attention to the Civil Rights act, sustaining the rights of negroes to enter a theatre. He contended that the white man's rights were equal to a negro's and that the Civil Rights act gave to the negro only equal rights to enter public places as the white man, and consequently that if it were unlawful to exclude a negro from a theatre it was equally unlawful to exclude a white man, because the negro's rights are predicated by the white man's. He called attention to several cases which he believed similar to the case at issue.

W. M. K. Olcott, of counsel for some of the managers, answered Mr. Osborne, reiterating the claim of Mr. Aaron that the theatre is not a public place.

Justice Fitzgerald said that before deciding the main question as to whether or not he would discharge Mr. Burnham on the writ or hold him he desired counsel to submit briefs to aid him in deciding whether the court had jurisdiction. Two weeks were given the lawyers to prepare and submit briefs. In the meantime Mr. Burnham is at liberty under the formal custody of his counsel.

E. S. WILLARD'S REPERTOIRE.

E. S. Willard will begin an engagement of three weeks at the New Amsterdam Theatre on Dec. 11, appearing in The Fool's Revenge every night of the first week and in The Professor's Love Story at the two matinees. For the second week Mr. Willard will present a double bill, Sydney Grundy's comedy, A Pair of Spectacles, and a dramatization of Rudyard Kipling's story of "The Man Who Was," and will make his first appearance in both plays on Dec. 18. A Pair of Spectacles is not unknown in New York, but the one-act Kipling play will be a novelty, and as it was acted with marked success in London during Reichenbach Tree's presentation of it at His Majesty's Theatre there should be a genuine interest in its production. Mr. Willard thinks the play offers him very unusual opportunities in an artistically dramatic way and regards it as a capital foil to the humor of A Pair of Spectacles. The third week of the engagement will be given to popular selections from the repertoire—Tom Pinch, The Middleman, The Professor's Love Story and David Garrick, with The Man Who Was. This should prove to be one of Mr. Willard's most notable engagements in this city, as it will present this actor in a range of plays that must bring into exercise all the art and versatility for which he is celebrated.

THEATRE AT NEW BRUNSWICK SOLD.

Richard P. E. Shortridge has sold the only theatre in New Brunswick, N. J., to the New Brunswick Opera House Company, a corporation of New Jersey. Louis Wiswell, of New York city, who is associated with Starr and Havlin, is the President and has charge of the booking for the house. George J. Litterest is the Secretary, Treasurer and local manager. William Proctor, of Baltimore, is to have charge of the box-office. John O'Brien is the stage manager and has charge of the bill posting. The company contemplates thoroughly renovating the theatre and making it an up-to-date playhouse in every respect.

Ernest Lamson, Dave, Heir to the Hoohah. * *

Ernest Lamson, Dave, Heir to the Hoorah. 6

EARLY CAREER OF MRS. JORDAN.

The Younger Days of England's Most Versatile Actress—Biographies at Odds.

II.

When the year 1781 dawned upon Dublin, playgoers had choice of two theatres. Ryder, on his fast crumbling throne at Crow Street being opposed at Smock Alley by Daly, that consummate fire-eater and libertine, who had formerly been a member of his company. At Crow Street on January 5, Miss Francis was one of the Priestesses in the stock opera of King Arthur. On the 6th, she played Flora in the ever green afterpiece of Hob in the Well. Four nights later she was seen as Polly Honeycombe in Colman's piece, so called, which was mainly designed to satirize the feminine craze for novel-reading. Her first appearance in tragedy was made on the 11th, as Lavinia, in *The Fair Penitent*. The afterpiece was *Poor Vulcan* in which she was the Juno. Later, in January she was seen as Jacintha in *The Suspicious Husband*, as Emily, in O'Brien's farce, *Cross Purposes*, and as Lady Percy in *King Henry IV.* On Feb. 7th, she played the part of Melissa in Garrick's old farce, the *Lying Valet*. Kenrick's *Covent Garden* opera, *The Lady of the Manor*, was announced for production on the 23d, but the first performance was delayed until March 7. Miss Francis was certainly in the cast, and probably played Sophia as stated by Herbert, performed in all some 18 nights during the season. *The Lady of the Manor* was also brought out at the opposition theatre, where Mrs. Milmoth was the Sophia. In connection with Herbert's statement it is noteworthy that Miss Francis had sung the new ballad of "Milton Oysters" before Ryder produced Kenrick's opera. She was advertised to sing it, evidently for the first time, in *Polly Honeycombe*, when Colman's amusing satire was repeated on Feb. 24. On March 1, she was cast for the somewhat unflattering role of Emilia, in *Othello*. Eight nights later, when Wilder had his benefit, a farce called *The Ambiguous Lover*, by Miss Sheridan, sister of the author of *The School for Scandal*, had its second representation on any stage. Miss Francis was in the cast, but her character is not specified in the advertisements. On the 15th following Miss Glassington, a debutante, made her bow in the adroit character of Rosalind. Dolly Francis was the Celia. On the stage as elsewhere, the unexpected sometimes happens, and oddly enough the novice felt more at home in her doublet and hose than in her hoops and petticoats. It was in connection with the performance that the future Mrs. Jordan received her solitary press notice during her Irish apprenticeship. It took the form of a discriminating censure. "The confusion of one actress's first appearance," says *Walker's Hibernian Magazine*, "was much heightened by Miss Francis improperly giving her the precedence, though Miss Francis's rank in the drama was certainly the first, as being daughter to the Duke. This impropriety is frequently practised in our theatres; the person who has most to do, whether first in rank or not commonly taking the lead; it is impossible to describe how much the representation is hurt by it."

For Dawson's benefit on June 1 the advertisement in the *Freeman's Journal* announces *The True Born Irishman*, "Miss Bland." This sudden change of name is very perplexing and one is puzzled to know whether the actress referred to was the elder or younger Miss Francis. On the 6th, "Miss D. Bland" is announced to play Lucia, in *Cato*, and to render the mystery the deeper, on the 12th, "Miss Francis" is cast for *Lady Anne*, in *Richard III.* Subsequent events show that not long afterward the Francis sisters seceded from Crow Street and enlisted under the banner of Daly. For one at least the change was fraught with both good and evil—that is to say, artistically, evil morally. Mrs. Daly was a brilliant and accomplished actress, who in the days when she was Miss Barranti had been the original Lydia Languish. Under her tuition, Dolly Francis made rapid and surprising progress. But the benefit derived from association with the wife was counterbalanced by the contaminating influence of the satyr-husband. Daly was one of those libertines in whose company no woman is safe. Borden burlesques the fact, but this scoundrel was responsible for Dolly Francis's downfall, and indirectly for her adoption of the name by which she was to endure in the annals of the stage.

The present is a fitting juncture to consider the extraordinary account of Mrs. Jordan's novitiate given by Pryse Lockhart Gordon in the first volume of his "Personal Memoirs," published in London in 1830. Its manifold blunders and misstatements must be dealt with in detail, particularly as Borden accepts the whole unreservedly, and lends the cachet of his name to an overwhelming mass of error. He even goes so far as to fix Mrs. Jordan's birth year at 1762, "because I well remember her age stated as 16 in the year 1778, when an old military friend, then in the recruiting service at Cork, saw her there, in the company of which Daly was then manager, who had brought her out the year before." How absurd all this is will become apparent when I say that Daly made his first appearance in Dublin, at Crow Street on May 15, 1779, in the character of Lord Townly, remaining in Ryder's service until he entered upon the management of Smock Alley in December, 1780. As will shortly be shown, Dolly Francis and her sister went to Cork as members of Daly's company in the Summer of 1781, and it is to that sojourn Borden's old military friend, Pryse Lockhart Gordon refers, under an erroneous date, in the following recollections of Mrs. Jordan. "She had met with great applause," we are told, "especially in the farce of *The Rump*; and Heaphy, the manager of the Cork Theatre, engaged her at 20 shillings per week, along with her father (!), who was employed as a scene shifter. The young lady was at this time in her seventeenth year, and though not a regular beauty, she was universally admired, and proved a great attraction. On this account the manager gave her a benefit, but for want of patronage, it proved a complete failure, the expenses of the house being more than the receipts. A party of young men, at the head of which was Mr. Smith, a banker's clerk, were desirous that their favorite should have another benefit, and they called lustily for Heaphy to come on the stage, but he would not appear. The young Pats were, however, determined to carry their point, and being joined by the pit, they proceeded to tear up the benches and to attack the orchestra, who, to drown the clamor, had begun fiddling. This was alarming, and the acting manager, O'Keefe, Heaphy's son-in-law, at length judged it prudent to make his appearance, when a spokesman delivered, in an appropriate language, the desire of the audience that Miss Phillips (?) should have a free benefit. O'Keefe remonstrated, stating that the season had been unprofitable to the manager; but this excuse was not admitted, and he was compelled to yield to the wishes of the public alias a score of wild bucks, of which I made one. The benefit was fixed for an early evening and one debutante (!) had an audience that produced about £40; an immense sum in her eyes, we may easily suppose, as it was probably the first money she ever had. Her popularity increased before the season closed. Henderson and I met at a supper party to which Miss Phillips had also been invited. This celebrated actor complimented her in the most flattering manner on her talents, advising her to study her profession and to assume a higher walk in comedy than playing *Romps*; and success would be certain. On her return to Dublin her salary was raised to three guineas a week."

Not content with antedating the Cork visit by three years, P. L. Gordon makes matters worse by confusing two actresses, the ordinary looking Miss Francis (afterwards Mrs. Jordan) who played in Cork in 1781, and the beautiful Miss Phillips (afterward Mrs. Crouch), who was there exactly a year later. How far the confusion extends it would be difficult to say, but under the circumstances no conscientious biographer could accept Gordon as a trustworthy witness.

In the issue of the Cork journal, called *Fly's Hibernian Chronicle*, for August 2, 1781, a paragraph occurs setting forth that Heaphy, the local manager, had entered into a condition for the Summer season with Mr. and Mrs. Daly, of Dublin, who would present a succession of novelties by the principal members of their company. Four nights later the season began with *The Fair Penitent*, Lavinia, by Miss Bland, otherwise Dolly Francis. The afterpiece was *The Old Maid* with Mrs. Heaphy in the title character. The minor part of a servant was played by Miss E. Bland, who was doubtless Mrs. Jordan's elder sister. Afterward the name of Bland was dropped in the advertisements and that of Francis substituted. On the 10th, Dolly Francis played Miss Ogle, in *The Belle's Stratagem*. Both sisters were on the bill on the 24th when Aickin took his benefit in *The Gamester*, and *The Sultan*. In the former, Miss E. Francis played Lucy and in the latter, Miss (Dolly) Francis, the vocal part of Ismene. The two sisters were again in the bill on Sept. 7, when the opera of *Summer Amusements* was performed. On the 14th, Dolly Francis was seen as Miss Hayden, in *The Trip to Scarborough*, as well as in two other pieces, the occasion being Mrs. Daly's benefit. It is difficult to avoid confusing the two sisters, but it would appear that on Oct. 8 the future Mrs. Jordan acted *Claudia* in *All in the Wrong*, and Betty Blossom (with song) in *The Deaf Lover*, on behalf of the fund for Distressed Free-masons. On the 10th, a young Cork artist made his first appearance on the stage as Oroonoko, and created a very favorable impression. He is to be identified now in theatrical annals as Alexander Pope, the Mr. P— of Pryse Lockhart Gordon's memoirs. For Mr. Cornely's benefit on the 13th, a new prelude by R. B. Sheridan was produced, called *The Pantheon*; or *Female Debating Society*. Miss Francis was the president and Miss E. Francis one of the lady speakers. On the same evening, Miss Francis sang a song on the character of a Volunteer. This recalls one of Herbert's statements, and shows that the vocalist was Dolly. Shortly afterward the season ended, as Daly reopened in Dublin at Smock Alley, on November 1.

One searches the files of the *Hibernian Chronicle* in vain to find any trace of the riot described by Gordon. No announcement occurs of Miss Francis's appearance in *The Rump*, nor of her benefit, but the advertisements were by no means full or regular, and reliance seems to have been placed mostly in day-bills. No clue can be found to the presence in Cork of either O'Keefe or John Henderson throughout the season. Strange to say the gifted author of *Wild Oats* makes no allusion to Mrs. Jordan's novitiate in his *Recollections*, although he was certainly a member of the Crow Street company when Dolly Francis joined its ranks.

To show in what manner Gordon jumbled together his memories of two different actresses in writing his recollections of Mrs. Jordan, it may be pointed out that when Daly returned to Cork in July, 1782, he brought out *The Beggar's Opera* on the 30th of the month, Polly by Miss Phillips, from Drury Lane, her first appearance in Cork. Among subsequent characters played by the beautiful young vocalist (she was then in her 20th year) were Laura, in *The Chaplet* and Annette in *The Lord of the Manor*. Anna Maria Phillips was known to latter day fame as Mrs. Crouch, under which name much may be learned of her in her friend Michael Kelly's "Reminiscences."

We have positive proof that P. L. Gordon confused the two young actresses not only in his bestowing upon Mrs. Jordan a name under which she never acted, but in his allusion to her father's employment as a scene shifter under Heaphy. On the whole, Herbert is a much more satisfactory witness than Gordon, and I accept unreservedly Herbert's statement that Dolly's father was dead at the time the four members of the Francis family came to Dublin. The confusion arose in Gordon's mind from the fact that Mr. Phillips's father was present in Cork during the engagement of 1782. John Bernard, afterward favorably known on the American stage, was a member of Daly's fine company at this precise juncture. Dealing in his *Retrospection of the Stage*, with his sojourn in Cork, he not only gives us some interesting details regarding Miss Phillips, whom he speaks of as about 16, very beautiful and very clever, but relates an episode showing that Mrs. Jordan had been in the Southern city in the year previous. He points out that toward the close of the Cork season (or in other words, as the advertisements show, on August 20, 1782), the company went temporarily to Limerick for the assizes. "Miss Phillips and her father," we are told, "decided on a chaise or buggy for the journey. So much for a blunder made by Gordon, perpetuated by Borden and tacitly accepted by the Dictionary of National Biography!"

Daly reopened Smock Alley Theatre, Dublin, on Nov. 1, 1781, with *The Suspicious Husband*, Jacintha by Miss D. Francis, Maid, Miss Francis. Subsequent characters played by Dolly were Charlotte Weldon, in *Oroonoko*, and Nerissa in *The Merchant of Venice*. The most notable accession to Daly's ranks this season was the young tragedian John Philip Kemble, then in the first blush of his memorable and stately career. Captain Jephson, a well-known Dublin gentleman, distinguished as author of several tragedies and a brilliant amateur actor, had just had his *Count of Narbonne* successfully produced at Covent Garden. Daly having decided to bring out the tragedy at Smock Alley, Jephson, according to

Herbert, "came to the theatre" to find which of the actresses was capable of playing *Adelaide*, and after a trial of reading from the candidates, Miss D. Francis was selected as the best. The public were surprised at the choice of a hoyden to perform a part in tragedy of such feeling and interest; but they were cured of their surprise by astonishment, when they beheld her in the part, performed it to such admiration that the author declared if she had made her debut in that part there was every probability of her making as good an impression as she had in comedy. The exact date of Daly's production of *The Count of Narbonne* is unknown, but it was played for the second time on December 18, 1781. On New Year's Eve Dolly Francis was seen as Cecilia in the *Signor Arionelli* of Mrs. Daly, in O'Keefe's farce of *The Son-in-Law*. Considering that she had taken a vow against the donning of masculine attire, one wonders why Mrs. Daly adventured upon Arionelli, a role which had been originally sustained by Bennister, and called for the fashionable dressing of the hour. Mrs. Daly might have avoided the difficulty by wearing a greatcoat, but instead of that she stupidly saved her conscience by arraying herself in the nondescript costumes of Arbaces, in the opera of *Artaxerxes*. Some idea of the quaintness of her appearance may be gleaned from her portrait as Arionelli, one of the treasures of the Burney collection of theatrical prints (Vol. I. p. 78), in the British Museum.

To return to Mrs. Jordan. Although the playing of tragic characters by a young actress of riotous animal spirits, soon to be hailed undisputed Queen of Comedy, seems to us now a sad waste of time and energy, the experience really proved of infinite service. Laughter and tears are so closely allied that your true comedian must be able on occasion to sound an unerring note of pathos. That is why the old mode of graduation was much better for the artist than the new. When John Philip Kemble took his benefit on Feb. 28, 1782, Dolly Francis played Charlotte in his *Beverly*, in *The Gamester*. Similarly when Tamerlane was played on April 16, the two were seen as Bajazet and Selima. When Kemble played Richard III. for the first time on any stage, on the 24th following, Dolly Francis was the Lady Anne. On May 2 she was seen as Louisa, in Mrs. Sheridan's comedy, *The Discovery*, and four nights later as Maria in *The School for Scandal*. Later in the month there was an enjoyable performance of *Katherine and Petruchio*, with Kemble as the shrew-tamer, and the effervescent Dolly as the imperious beauty who had to be subjugated.

With her performance at Smock Alley on May 16, 1782, of Maria, in Burgoyne's musical comedy of *The Maid of the Oaks*, all trace of Miss Francis in Dublin ends. Possibly she may have acted a few nights longer, but for all practical purposes the date marks the close of her novitiate. Unfortunately, poor Dolly had been induced to pluck the rosy-cheeked but bitter apple that hangs alluringly on the Tree of Knowledge of Good and Evil. As soon as her mother found that Daly had played the role of the serpent, she made arrangement to translate the betrayed girl to another opera. Consequently, in July following, the four members of the Francis family journeyed to Leeds, and Dolly enlisted under the banners of honest but eccentric Tate Wilkinson. In the preliminary announcements she was spoken of as "Miss Bland," but she acted under the old name of Francis, until circumstances rendered it imperative she should assume a more matronly appellation.

Exit Dolly—enter Mrs. Jordan!

W. J. LAWRENCE.

DINNER OF THE DRAMATISTS' CLUB.

The American Dramatists' Club held its annual dinner at Delmonico's on Sunday evening, Dec. 3, with Bronson Howard in the chair, and David Warfield as the guest of honor. The President naturally acted as toastmaster and introduced the speakers. Mr. Warfield was absolutely overwhelmed with compliments, and Charles Klein also came in for a liberal share of praise.

At the opening of the speech-making Mr. Howard gave a toast to the American drama, which was drunk standing, after which he presented Warfield with a few words acknowledging the dramatist's indebtedness to the actor.

"The actor," said Mr. Warfield, "must confess today his gratitude to the dramatist, not because the dramatist provides him with successful plays but because he finds the dramatist a convenient scapegoat. And, by the same token, dramatists should have a kindly feeling toward actors."

"Picture to yourselves the man who drew the part of Polonius in *Hamlet*. You may feel sure he was lying in wait for Shakespeare, and said to him: 'I won't play it!' Said Shakespeare, 'What's the matter with it? It's the best comedy part I ever wrote.' 'I don't care,' said the actor. 'I think it is puke,'—or blank verse to that effect. Then Shakespeare no doubt humored him and wrote in that speech of advice to Laertes."

J. I. C. Clarke referred to the rapid development of the truly American drama, citing various examples from plays presented within the past year. Charles Klein had asked to be spared the ordeal of speaking. "Will Mr. Klein get up, then?" said the chairman, "and let us look at him?" Mr. Klein did as he was bid, and then sank modestly back into his chair. Belasco's brief remarks served merely to call attention to Henry C. De Mille, with whom the veteran manager announced that he had made a contract.

The most amusing incident of the evening was the speech by George Ade, who was the guest of honor a year ago. In introducing him Mr. Howard said that now, since he had finally made a failure, they could all extend to him the hand of friendship. Mr. Ade seemed to him the least upset of his recent theatrical mishaps and mentioned them with much philosophic humor. "There are compensations, too," he remarked; "fewer letters from managers to answer—and the country has a new charm."

AMATEUR NOTES.

On Dec. 14 the University of Minnesota Dramatic Club will present *Nance Oldfield* and *The Cricket* on the Heath at the Unique Theatre, Minneapolis. Members of the cast will be Sam Andrews, John Sinclair, Frank Lyon, Mathew Blackburn, Willard Addy, Maybelle Schneider, Elsie Ueland, Ruth Haynes, Florence Hoffman, Katherine De Veau, Hazel Pennington, and Ethel Palmer.

The Xavierians Dramatic and Operatic Society, of Brooklyn, will produce early in February for the first time on any stage a comedy entitled *Uncle by Proxy*, by Francis W. Inden, who will direct the rehearsals and have full charge of the production. At the meeting held last Tuesday night the following officers were elected: Gerald G. McLaughlin, President; John P. O'Brien, Vice-President; Richard Grace, Secretary; Miss Virginia Canning, Treasurer.

The Alvin Dramatic Society, of the Greenville section of Jersey City, is receiving congratulations in consequence of its successful presentation of *Arthur Lewis Tubbs* three-act rural play, *Willowdale*, at Columbia Hall on Nov. 17. While the society is still in its infancy, *Willowdale* being its second production, it has already established a name for itself in the amateur ranks and hopes under the direction of William A. Brodwick to hold the position it has obtained.

127 Xmas day open at Du Bois, Pa.

TO FREE THE THEATRE.

One Manager's Independence—New Theatre in Omaha—Comment.

J. H. Gray, of the Williamson's, Opera House, has formally notified the Syndicate of his withdrawal from its connection with their agencies. In an interview published in the *Williamsonian Chronicle*, Mr. Gray says he has pulled out and will go to his home in Iowa, where he has been for some time, and will not have any chances for getting some good attractions, especially a little later on, will be better.

Manager Gray recently made a tour of the theatres in the smaller cities in connection with interest managers in uniting to oppose syndicate methods. He found most of the managers who own or lease their houses fully sympathetic with any sure movement to secure liberty.

A deal is pending in Omaha between a prominent real estate firm and representatives of the Independent for the purchase of a theatre site in that city. It has been rumored that the Orpheum, owned by the Orpheum Theatre Company, was also being considered. That an Independent house will soon be started in Omaha seems an assured fact.

McKeesport, Pa., is also to have a new theatre, to be controlled by the Shuberts. Dr. A. J. White, lessee of the McKeesport Opera House, has closed a deal for property at Sinclair and Ringgold streets, and will erect thereon at once a theatre to cost about \$250,000. The house will be modeled somewhat after the Nixon in Pittsburgh.

The Independent interests have been negotiating for the Empire, formerly the Music Hall, in Boston, it is said, and within a few weeks will receive a ten-year lease of the house from Rollin H. Allen, owner of the property.

The Indianapolis *News* speaks with regret on the fact that the plays of the Independents cannot be seen in that city. In an editorial on the subject it says: "Possibly another theatre here would yield a handsome profit. With the rapid growth of the town and with the large population the interurbans make it possible to draw on, there ought to be no question of liberal patronage for good performances. Surely one high class theatre is not enough for such a city as this. Our people should not be shut out to such plays as the Syndicate sees fit to send us, excellent as many of these are. We suggest, therefore, that some of our enterprising capitalists confer with the Independent managers as to the possibility of building here a new theatre free to book any shows that may offer. There should be no thought of merely organizing a new syndicate to fight the old one—and that is not, as we understand it, the purpose of the Independents. The only weapon to use against monopoly is freedom."

The St. Paul, Minn., *Dispatch* says: "If Messrs. S. and Lee Shubert, Belasco and the rest, the 'anti,' who have united to oppose the Theatrical 'Syndicate,' are able to maintain the high standard set last night with their opening production, they should enjoy a large patronage in the Twin Cities, and they should improve the average quality of our theatrical entertainment. For in *Lady Tazell* they make a production thoroughly first-class and creditable to any stage."

The Buffalo, N. Y., *Times* prints on its dramatic page: "Manager Laughlin, of the Lyceum Theatre, has received many letters commending him for the excellence of the productions which the anti-trust companies are putting on at the Lyceum. The patronage at his Washington Street playhouse is steadily increasing."

THE PALMER BENEFIT.

On Friday afternoon of this week, under the general direction of Daniel Frohman, the Managers' Association of New York has arranged a benefit testimonial for the widow of A. M. Palmer. The performance is to be given at the Broadway Theatre, and the curtain will rise promptly at half-past one.

The following programme will be presented: A one-act play by William Faversham, W. S. Hart, Hugo Toland, Albert Cowles, Wells Knibloe, Bertram Marburgh, and Charlotte Walker; Peter F. Dalley and his Cowboy Girls; Viola Allen, Hamard Short, and C. Leslie Allen in a comedy scene from *The Hunchback*; De Wolf Hopper and William Danforth in a duet from *Happyland*; Olga Netherole in a recitation by Owen Meredith; Francis Abarnethy in the "Drinking Song" from *Frühlingssinfonie*; Margaret Anglin, Ben Webster, and Mrs. Whiffles in an act play by Alfred Squire entitled *The Correct Thing*; David Warfield in a recitation; Ruth Vincent, Kitty Gordon, Lawrence Rea, and John Le Hay in a special selection from *Vernique*; William Collier in a special number; Fay Davis and Cyril Scott in a one-act play entitled *The Ninth Waits*, by R. C. Carton; Almes Angles and Sam Chip in a selection from *Wonderland*; Williams and Walker, and two or three other numbers which are now being arranged. The stage will be under the management of Edgar J. MacGregor.

In addition to the regular sale of seats the net proceeds will be swelled by contributions from many of Mr. Palmer's former associates. Charles Frohman has subscribed \$1,000; Al Hayman, \$500; E. S. Willard, \$500; the Rainy Day Club, \$250; A. L. Erlanger, \$250; Henry Arthur Jones, \$100; James K. Hackett, \$100; Tony Pastor, \$100; Elbridge T. Gerry, \$100; E. W. Savage, \$100; Virginia Harned, \$50; H. D. Hancock, \$25; Albro Abba, \$25; Stewart Woodford, \$50; E. M. Holland, \$50; Mrs. James Speyer, \$50; Brander Matthews, \$50; W. D. Sloane, \$25; M. K. Jeap, \$25; George G. Kip, \$25; Clara Bloodgood, \$20; Otis Skinner, \$10; Esther Hermann, \$25.

CUES.

Robert Kelly has succeeded Edgar Davenport as Jack Larrabee in the Eastern College Widow company.

Blanche Shirley, who has been leading lady in *The Curse of Drink*, is now appearing as Dora in *The Boy Behind the Gun*.

William H. Temie is playing the roles of Deacon Coleman and Judge Schneider in the Southern company of *Not Like Other Girls*.

Maida Snyder, who has been playing the role of Cupid in *The White Cat*, will soon make her appearance as a star in light opera.

De Wolf Hopper will close his New York engagement at the Lyric Theatre on Dec. 9, and for the following week *Happyland* will be presented in the Shubert Park Theatre, Brooklyn.

Harry S. Coleman, leading man of the James Kennedy company, and Wanda Ludlow, sourette of the same company, were married at Lewiston, Me., on Nov. 28.

White Whittlesy soon leaves New York for Europe, and will return in April for his annual engagement at the Belasco, Los Angeles, and the Alcazar, San Francisco.

On Sunday, Dec. 3, Henry Blossom, author of *A Fair Exchange*, entertained members of the company at the Larchmont Yacht Club, where the scenes of the comedy are laid.

Drina de Wolfe has been engaged by the Shuberts to support W. H. Thompson in *The Bishop*.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Reno, Walsh and Weiss, Joe, Myra and "Buster" Keaton, Mary, Matland, Marlowe-Punkett company, Orville and Frank, Mitchell and Marston, Al Carleton, Mr. and Mrs. Nick Hughes, Pierce and Opp, Kenyon and De Garmo, Gaylor and Grant, Jules Lavette, and Hathaway's Indian Tabledance.

Keith's Union Square.

Bert Coote and company, O'Brien and Havel, Piccolo Midgots, Josephine Gassman and company, Four Welsons, Lew Hawkins, To-To, Thomas Meegan and company, John F. Clark, Bailey and Fletcher, La Bell, and Cartmell and Harris.

Proctor's Twenty-third Street.

Louise Beaudet, the Military Ocelots, Charles Burke, Grace La Rue and the Inky Boys, Stuart, the Male Patti, Abdul Kader and his three wives, Canfield and Carleton, Mlle. Latina, Gertrude Brothers.

Hammerstein's Victoria.

Rice and Frost, Hal Davis, Ines Macaulay and company, Riccabona's horses, Felix and Barry, Walter C. Kelly, Red Raven Cadets, Musical Avolus, Avery and shirt, and the Three Auroras.

Colonial.

R. A. Roberts (second week), Williams and Walker, Wayburn's Minstrel Muses, Alcide Capitaine, Binns and Binns, Three Crane Brothers, Italian Trio, and the Three Moers.

Proctor's Fifty-eighth Street.

Arthur Dunn and Marie Glasier, Fanny Rice, the Navajo Girls, Tom Nawn and company, Billy Van, Darras Brothers, Lawson and Namon, and Carter and Bluford.

Alhambra.

Joseph Hart and Carrie De Mar, Frank Lincoln, Tom Hearn, Snyder and Buckley, Bertha Walsinger, Mr. and Mrs. Harry Thorne and company, Gillette's dogs, Casino Comedy Four, and the Three Dalton Brothers.

Hurdig and Seamon's.

Billie Taylor, John F. Kearney and company, Atlanta Spencer and company, Waterbury Brothers and Tenney, Sabine, Vera and company, Lillian Tyne and Irene Jermon, Two Pucks, Pete Baker, Maxsmith Duo and Harper, and Desmond and Bailey.

Hippodrome.

A Yankee Circus on Mars and The Raiders. Otto, Marceline, "Silver" Oakley, Claire Heliot and her lions, Kaufmann Troupe, Miss Marquis and her ponies, and others.

LAST WEEK'S HITS.

KEITH'S UNION SQUARE.—One of the biggest acts of the season headed the bill at this house last week. It is a specialty taken from The Prince of Pilsen called The City Girls and consists of a troupe of eight young women, headed by Truly Shattuck. The songs and dances are the same as in The Prince of Pilsen, and Miss Shattuck added a song or two of her own selection. The act went very well and every one of the girls got a little chance to distinguish herself. Their names are Blanche Burnham, Carolyn Little, Mabel Spencer, Beatrice La Mout, May York, Ethel Treavor, Beanie Bean, and Alice Fitch. Jack Hall directed the music for this troupe. Foy and Clark were seen for the first time here in their new act, The Modern Jonah, which is as good as anything they have ever done. The same is laid at the bottom of the sea and Miss Clark is discovered as a mermaid that is being pursued by an unwearying sailor. Mr. Foy makes his appearance in a most original way, being revealed from the jaws of a properly whaled. He is dressed as a sailor and it does not take him long to get his bearings. He becomes acquainted with the mermaid and they have a most amusing chat about everything in general, including local topics with which one would hardly expect a mermaid to be familiar. The dialogue is excellent and there is much comedy business, all of which had a tendency to keep the spectators in line humor. The scenery is good and the light effects are well managed. James J. Morton acted as he alone can and had a number of "whimsies" that brought down the house. May Belfort, the English comedienne, who was here for a short time last season, was given a cordial welcome, and renewed her popularity with several songs, half song, half spoken, and done in a cleverly original manner. "The Rake's Progress" was her best offering, but "Dingle Dell" and "The Woman Hater" were also very good. Miss Belfort, who appears in one, made the wise provision of having a strip of carpet laid across the stage for the protection of the very pretty and expensive gown she wore. This idea ought to be taken up by other artists who are tired of helping to make the gown cleaners wealthy. Josephine Gassman and her pikaninies won plenty of applause in A Chinese Idyl, one of the best things Miss Gassman has ever done. Fred Ray and Juliet Wood were immensely funny in their travesty work, and the lines and business, as well as the wonderful songs, scored emphatically. Mitchell and Marston have a good act, furnishing all the features of the average minstrel performance. Jewell's Manikins, the La Vallée Trio, European instrumentalists, Alfonso Sylvano, equilibrist; Certe and May, Lavine and Leonard, and the motion pictures made up the remainder of the programme.

COLONIAL.—A very important event occurred here last week, when R. A. Roberts, the English character actor, made his American debut. Mr. Roberts is wonderfully popular in London and other parts of England, and his appearance here was awaited with more than passing interest. That Mr. Roberts is very clever goes without saying, and that he pleased his American audience is a fact that is pleasant to record. Mr. Roberts is an actor of great versatility and considerable magnetism, and in Dick Turpin, the one-man play he used for his debut, these qualities had full chance to show. Dick Turpin, according to the programme, was written and invented by Mr. Roberts himself. It was founded on an incident in the career of the famous highwayman. The action of the play takes place the night preceding Dick Turpin's famous ride from London to York, in October, 1738. The scene is laid in an upstairs room in an old inn called the Spaniards, on Hampstead Heath, and is an accurate reproduction of a room in the inn, which is still standing after six hundred years. With only two exceptions all of the furniture, copper, lanterns, pistols and small properties are genuine and not makeshifts for stage use. The result of Mr. Roberts' care is a picture that cannot fail to impress even the most casual observer. There are five characters in the play, including Turpin, Soft Sally, the luncheon; Jerry Blinks, a Yorkshire farmer, and Lady Maud Renard. All of the parts are played by Mr. Roberts, who makes some lightning changes that are even better than those done by Fregoli. His work as the

villainous old woman who has no scruples about poisoning people and as the jovial farmer with his thick dialect was superb. He differentiated the characters in an admirable manner, and it was a delight to watch his every movement. He made a dash for the door when he was called to the stage, and when he made his final exit there was a round of applause that had not time to subside before he stepped before the curtain in everyday clothes as the urbane Mr. Roberts who had appeared before the play began to preface his performance with a few words of introduction. It was a remarkable trick, and Mr. Roberts was called out again and again to bow his acknowledgments. The little play is cleverly put together and reflects great credit upon the author-actor, who is a very welcome visitor to our shores. Auguste Van Biene, the actor-musician, who was seen here several years ago in a play called The Broken Melody, made his reappearance, playing with his accustomed cleverness two selections on a cello which was announced in the programme as being insured for \$5,000. Another important number was offered by Le Domino Rouge, the mysterious young woman who danced at the New York Roof Garden last summer, and who has since then, according to report, captivated the Parisians. The act is elaborate and pleasing, and the performer dances very cleverly. She has added a dance called "Le Marzine," which she originated abroad. The opening act was the Eight Shetlands, headed by Rose Danie and Edith Warner, which was shown here for the first time. It is a bright singing and dancing turn and was staged by Gertrude Hoffman. A. O. Duncan, with his ventriloquist topicalities; Reno and Richards, in their funny acrobatic comedy act; James F. Kelly and Dorothy Kent, in a sketch called The Little Black Man, who held a reception in the lobby after the performance, and the pictures completed the bill, one of the strongest of the season.

PROCTOR'S TWENTY-THIRD STREET.—Arthur Dunn and Marie Glasier topped the list and proved very amusing in a revised version of The Messenger Boy. Katie Barry was a special feature and her remarkable magnetism caught the fancy of the house from the start. Her songs, including "Henry Brown" and "Ain't It Hard to Be So Beautiful?" were warmly received. Ned Wayburn's Minstrel Muses, an act that created a furore when it was first seen, a few seasons ago, was revived with great success. The girls have been well trained and the act has much snap and ginger. Mary Norman repeated previous successes in her monologue and her impersonations met with great approval. Eddie Girard and Jessie Gardner in Dorothy and the Diamond, Gus Williams with new jests, Carter and Bluford, Ed Estus, and the motion pictures also scored.

HAMMERSTEIN'S VICTORIA.—James T. Powers and company in Dreaming and Josephine Cohan and company in Friday, the Thirteenth, shared the honors last week and both acts scored big hits. The Walkers Troupe of singers, musicians and dancers were seen here for the first time and made a favorable impression. Clarice Vance, the Southern singer, had some new songs in her repertoire, and her original method of singing them brought her encores in plenty. Klein, Ott Brothers and Nicholson, who returned a few days ago from Europe, were given a hearty welcome and played to the entire satisfaction of the audience. Mr. and Mrs. Jimmie Barry, the clever comedy entertainers, were well received, and the efforts of the Five Juggling Mowatts, To-To, and Watson and Morrissey brought applause.

PASTOR'S.—Bailey and Austin in their funny skit, Two American Beauties, topped the bill, and their antics kept large houses in rows. The Rosses, who are very clever wire artists, and Youngs and Brooks in their bright and pleasing musical act won their share of approval. Mr. and Mrs. George Lockwood in Her Anniversary Present have a sketch that has many good lines. The Three Constantine Sisters put much ginger into their dancing. Jackson and Hoon proved themselves experts in the line of illustrated songs and had some good ones in their repertoire. Others who pleased were Kennedy and James, Stedman's dogs and monkeys, Martin and Ridgway, Burkhardt and Berry, Doll and Burden, Cole and Clemens, and Conlon and Hastings.

ALHAMBRA.—Another excellent programme attracted full houses last week and many people were turned away on Thanksgiving afternoon and evening. Herrmann the Great, with his new act, was a notably good number, and Fred Karno's pantomime company kept every one in great humor with their lively skits. Anna Laughlin, William Gould and Valenta Surratt, Billy Van, with his quaint monologue; Willie Zimmerman, Al-Ama's dogs and monkeys, the Golden Gate Quintette, and the Darras Brothers also helped to pass the time gayly.

PROCTOR'S FIFTY-EIGHT STREET.—Williams and Walker headed the list and scored a hit with their mirth and melody. Charles F. Seamon, as narrow and as funny as ever, and Shorty and Lillian De Witt were very amusing. Colby and Way, the ventriloquist and the dancing doll; Macart's monkeys, Brown, Harris and Brown, Keno, Walsh and Melrose, Marie Keller, John Le Clair, and the pictures were thoroughly appreciated.

HIPPODROME.—The Romance of a Hindoo Princess was retired last week and The Raiders were revived with great success and, added to A Yankee Circus on Mars and the many attractive circus acts, made up a pleasing programme for A Society Circus, which will have its first presentation Dec. 11.

HURDIG AND SEAMON'S.—McMahon's Minstrel Males and Watermelon Girls headed the bill and scored a big hit, as they always do. Others who pleased good houses were Matthews and Harris, Roberts, Hayes and Roberts, Basque Quartette, Kelly and Reno, Al Carleton, Pacheco Family, and McPherson's Four Inky Dinks.

The Burlesque Houses.

Dewey.—Rice and Barton's Big Gaiety company made its New York debut for this season and attracted large audiences that thoroughly enjoyed the entertainment offered by Charles Barton, Fanny Vedder, Benetta and La Rue, Goldsmith and Hoppe, Bert Baker, Lemuel, Monahan and Nolan, and others. The burlesque is in two acts and is called A Night at Coney Island, and in it Mr. Barton has full sway. This week, Trocadero Burlesques.

GOTHAM.—Wipe, Woman and Song, with an olio including Raymond and Clayton, Frederick Brothers and Burns, Bonita, and Howe and Scott, pleased good-sized crowds. This week, Knickerbocker Burlesques.

CIRCLE.—Scribner's Gay Morning Glories filled a successful week. This week, Bowery Burlesques.

LONDON.—Reilly and Woods' Show, with Orth and Fern, Kennedy and Evans, and others, drew well. This week California Girls.

MINER'S BOWERY.—The Colonial Belles were the attraction last week, with Charles Robinson, Nelson and Milledge, and Rose Carlin as the principal fun-makers. This week, Miss New York, Jr.

MINER'S EIGHTH AVENUE.—The Mascottes, with vaudeville and burlesque, entertained large audiences. This week, Colonial Belles.

J. T. McCADDON FREED.

Joseph T. McCaddon, proprietor and manager of the McCaddon Circus, which was stranded in France several weeks ago, was set at liberty in the Bow Street Court, in London, last week. Mr. McCaddon was arrested at Southampton Sept. 30 on a warrant issued in France charging him with fraudulent bankruptcy, and the case has been called no less than seven times in the past eight weeks. The magistrate decided there was not sufficient evidence to hold McCaddon under the English law, and therefore refused to grant the extradition applied for. The court room was crowded and there was much applause when the magistrate announced his decision.

MARSHALL'S EUROPEAN NOTES.

PRAGUE, AUSTRIA, Nov. 17.

After a most successful engagement at Berlin I left that city for a fortnight's holiday. During which I made a flying trip through that beautiful and romantic Thuringia and the so-called Switzerland of Saxony, the entrancing scenery of which compares favorably with that of the real Switzerland. I also stopped at Leipzig and Dresden, and in the Victoria Salon of the latter city a young woman named Bertha Falagot used the moving pictures to great advantage in her act called Behind the Wings with a transformation artist. She is a sourette and makes several changes of costume, and during these changes the stage is darkened and the changes, as they are supposed to take place behind the wings, are thrown on the screen. A whole lot of comedy is worked in these pictures, and it kept the audience in good humor during the otherwise entirely too slow changes of the European transformation artists. At the Central Theatre, Dresden, the Bagossians are heavily announced. At the Krystall Palace, Leipzig, Johnson and Dean have a good place on the programme. I arrived in Prague in time to see a part of the bill I had to follow at the Theatre Variete. Daisy Jerome and Lois Fuller were the two acts here which are known in America. On this bill, besides myself, are Klein, Ott Brothers, and the comedy duo, the Little Black Man, who held a reception in the lobby before I left Berlin. The transformation of another theatre into a vaudeville house was announced; it is the Belle Alliance Theatre. I noticed the opening programme, and from what I have seen I can put it down as A1. The new attraction at the Circus Busch is Der Kanonenkönig (King of the Cannon). The act consists of a man being shot out of a cannon over the audience, landing on a flying trapeze. It is creating a sensation and is the talk of Berlin, although it is by no means new. It is the same trick which was widely advertised by the circuses some fifteen or twenty years ago. However, it has not been shown for at least ten years, which makes it practically new to the younger generation. Heinemann, the inventor of Aga and Dida, has a new illusion, which he will produce in America within a few months.

From Copenhagen comes the news that the Circus Variete is under new management since Nov. 6. The new director is O. E. Rasmussen. Contracts signed by the former management will not hold good unless they are countersigned by the present manager. At the Scala one of the performances last month was visited by the King and Queen of Denmark, the Empress Dagmar of Russia, the King and Queen of Greece, the Crown Prince and family, and other notables. Richard Warner and Company, of London, have opened a branch office for the Continent at 45 Rue Richer, Paris. It is the office formerly occupied by the late O. Bing. Alfred Weiler, who was connected with Paul Schultze, H. R. Martineau and O. Bing, will be the manager. Theatrical Agent Holmüller, of Dusseldorf, has publicly announced that he has severed his connection with the Eden Theatre of that city.

The present condition in Russia is also a very hard blow to the theatrical business in Europe. Artists who hold contracts do not dare to go danger their lives, and stand a great chance of working for little or nothing. The managers would live up to their agreements and pay for every performance, but from reports the theatres are closed at every disturbance, so it very seldom happens that a full bill is run through and that all the performers get a chance to earn their money. It is also announced here that several actresses have been killed during the recent trouble at St. Petersburg. As the electricity was cut off at the Apollo Theatre, St. Petersburg, they give the performances, whenever circumstances permit, by candle light and lamps. The artists who are unlucky enough to be there at present and don't see any chance of escaping are certainly to be pitied. With little expectation of a decent income, they have to pay triple the former price for food. I hold a contract for Russia myself for next season, but if things are not entirely settled and the country at peace I will rather pay my fine (which is customary in Europe for non-fulfillment of contract) than take any chances. However, I have the privilege of postponing the date once.

A new summer theatre is to be opened at Lyons, France, under the name of Olympia, by Director M. Bismasse. It is situated at Rue Dequesne. Des Provenances, on Nov. 12 contains an article about an American act being canceled by the management of the Wintergarten, Berlin, on account of clause six in the contract, which entitles the management to this action should the artist be booked at a salary entirely out of proportion to his work, or if engaged for something he is not capable of producing. This performer is a headliner over here, so he sued the Wintergarten Company, but the director of the Krystall Palace at Leipzig stated as a witness that the salary of this artist was too high for his work, in consequence of which the judge decided in favor of the Wintergarten. The artist appealed to a higher court, but was refused.

MARSHALL THE MYSTIC.

SUNDAY CONTRACT VOID.

Vaudeville performers who book engagements for Sunday night performances in New York will be greatly interested in a decision of the Division of the Supreme Court in the case of Frederick Hallen against Thompson and Dundy. When the suit was tried in the Supreme Court before Justice Lyn Mr. Hallen secured a verdict for \$300 (his week's salary) and costs, but this verdict has been set aside, and in the second round of the legal battle the managers have come out victorious.

The basis of the suit was a contract entered into between Hallen and Thompson and Dundy calling for his appearance at the Colonial Music Hall, which was then under their management, in a sketch with his wife, Mollie Fuller. The managers canceled the engagement, asserting that they were not bound by it, as it included a clause calling for a performance on Sunday, and was therefore null and void. When the case was tried the managers contended that Mr. Hallen could not recover damages because he intended to violate the Sunday law by giving a performance on the Sabbath. This defense did not hold good at the original trial and Mr. Hallen won. In their decision the judges of the Appellate Division say: "The defence was mainly based upon the statutes, commonly called the Sunday laws, and seems to us that the defence was well taken and the contract was void as being in violation of these statutes."

The importance of the decision may be gathered from the fact that at between twenty and twenty-five theatres in this city Sunday concerts are given, employing at least two hundred acts, and that the aggregate attendance is in the neighborhood of thirty thousand people. It is possible that the White Rats may take steps to carry the case to the Court of Appeals in order that the rights of vaudeville performers in this important matter may be properly defined.

HOUDINI BREAKS A RECORD.

Harry Houdini, during his engagement at the Temple Theatre, Detroit, Thanksgiving week, broke the record for receipts, held for some time by Vesta Tilley, and caused an end of excitement in the city. At the Friday matinee he was nailed into a packing box by several employees of one of the leading department stores, and escaped from it in nine minutes. The affair had been widely advertised, and the theatre held as many people as could be packed into it, while 2,000 were turned away. Those who were unable to secure admission crowded about the doors of the theatre and waited eagerly for news from those who were coming out as to how the performer was getting on with his box trick. When it was learned that he had been successful a great shout went up, and when Houdini emerged from the stage door he was given an ovation such as is usually accorded only to a popular candidate at election time.

ANOTHER MAJESTIC THEATRE OPENED.

The Majestic Theatre, in Fort Worth, Texas, the latest link in the chain of high-class vaudeville houses controlled by the Interstate Amusement Company of St. Louis, of which H. F. McGarvie is president, was opened on Monday evening, Nov. 27. The house was filled with the representative citizens of Fort Worth and their families and the new house was started on its career with a great boom. Following the plan outlined on other occasions of a similar nature, no seats were sold at the box-office for the opening, the entire house being taken by subscription. The result was a brilliant assemblage and lines of carriages that extended for blocks in every direction. The exercises began with an address by Judge W. R. Booth, president of the Factors Club, which was largely instrumental in securing the theatre for Fort Worth. Judge Booth made a stirring speech and was followed by Captain B. B. Paddock, secretary of the Board of Trade, and then Mr. McGarvie addressed the audience on behalf of his company, explaining the policy to be followed in giving Fort Worth good vaudeville at fair prices. His remarks were applauded to the echo. Mr. McGarvie won the house by his appearance, as he is a typical Texan, in his at least, although he does not affect the long hair and the flowing mustache. The bill for the opening week included Gus Bruno, Thomas J. Keogh and his company, The Mysterious Crucible, Josephine Jacoby, Gardner and Stoddard, the Prosper Troupe, Orgerita Arnold, Rice's dogs, ponies and monkeys, and illustrated songs and moving pictures. Very handsome souvenir programmes were distributed and the occasion was a gala one from every point of view. The Interstate Amusement Company has now in operation theatres in Dallas, Waco, Houston, San Antonio, Hot Springs and Fort Worth, and early in January the new Majestic houses in Little Rock, Ark., Shreveport, La., and Birmingham, Ala., will be opened.

PROCTOR'S BIG DINNER.

F. F. Proctor does not believe in doing things by halves, and when he made up his mind to give a Thanksgiving dinner to his staff and the actors, actresses and vaudeville performers appearing at his four New York theatres on Thursday afternoon last he was determined that the occasion would be one that would linger long in the memories of those who were present. The affair took place on the stage of the Fifty-eighth Street Theatre between the matinee and night performances, and eighty-seven people sat down to a bounteous feast. J. Austin Fynes, general manager for Mr. Proctor, presided, and at the other end of the table sat George E. Wallen, general treasurer of the Proctor enterprises. Mr. Proctor and his son, F. F. Proctor, Jr., sat respectively on the right and left of Mr. Fynes. Others present were Ethan M. Robinson, manager of the Fifty-eighth Street Theatre; J. T. Fynes, manager of the 125th Street Theatre; George Edgar Graham, manager of the Twenty-third Street Theatre; Mark A. Luescher, manager of the Fifth Avenue Theatre; John Ayres, Harry Brunelle, Philip Mindil, Mr. Proctor's press agent; Clarence Wallen, Charles Hoffmeister, Amelia Bingham, Isabelle Evesson, Frances Starr, Beatrice Morgan, Jessie Bonstelle, William J. Kelley, Paul McAllister, Harold Hartnell, Charles Abbe, Gerald Griffin, Robert Cummings, Edmund Lyons, H. Dudley Hawley, Agnes Scott, Mathilde Deshon, Arthur Dunn, Katie Barry, Mary Norman, Charles F. Seamon, Louise Beaudet, Fanny Rice, Nella Bergen, Lawrence Marston, and Barry O'Neill.

LOTTIE GILSON ILL.

Lottie Gilson is very ill at the North Pacific Sanitarium, in Portland, Ore., and has sent an appeal to her friends in this city for aid, as she is without funds. The ailment she is afflicted with is an inflammation of the nerves, which has paralyzed her lower limbs and has left her in a helpless condition. Miss Gilson is known as "the Little Magnet," and has enjoyed popularity as a serio-comic singer. She has probably been instrumental in making more new songs successful than any other vocalist who has ever appeared in vaudeville in this country. "My Mother Was a Lady," "She Was Bred in Old Kentucky," "You're Not the Only Pebble on the Beach," "The Moth and the Flame," and "Willie" are songs that she caused to be sung and whistled all over the country. She had a way of coaxing the boys in the gallery to join in the choruses with her that was simply irresistible, and many a song that attained wide popularity and helped to make money for publishers and composers might never have been heard of but for her hard work in convincing the public that it had merit. She is very anxious to get back to New York for treatment and to be near her relatives and friends.

TO BENEFIT ACTORS' HOME.

Several well-known vaudeville performers are working on a scheme that should add a large sum to the funds of the Actors' Home. It consists of a transcontinental tour to be made by the greatest company of vaudeville stars ever put together in this country. There will be about fifteen big acts in the bill, and it is safe to say that the performance will attract wide attention. The organization will dash across the country, giving single performances in Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Chicago, St. Louis, Denver, Omaha, Salt Lake City, Los Angeles and San Francisco. When the company returns to New York it will appear for one week at a local theatre. The best seats will be sold at \$5, and the players will receive only their actual expenses for the trip, which will be made on a special train. The members of the vaudeville branch of the profession have taken this means of doing their share for the Actors' Home, the doors of which are open to vaudeville performers as well as to incapacitated players of the legitimate stage. If the plan is successful it is likely that an extremely substantial sum will be placed in the treasury of the Home.

GERTRUDE HAYNES MARRIED.

Cards were received in this city on Wednesday morning last announcing the marriage of Gertrude Haynes and Edward N. Flint. The event took place on Tuesday, Nov. 28, at Philadelphia, where Miss Haynes has made her home for the past year. Mr. and Mrs. Flint will be at home after Jan. 1 at 5433 Indiana Avenue, Chicago. Miss Haynes will be best remembered as the organist and director of the Choir Celestial in The Fatal Wedding, with which she toured for several seasons. Prior to joining that company she appeared in vaudeville with great success in a bright musical specialty. Miss Haynes has hundreds of friends in the profession who will be glad to extend their warm congratulations on her marriage.

SMIRI AND KESSNER STILL TOGETHER.

All reports to the contrary notwithstanding, Harry Smiri and Rose Kessner are not separated and will continue to appear together and fill all engagements in their sketch, The Bell Boy and the Waiting Maid. It had been reported that they intended to dissolve partnership, but the rumor, like many others, is unfounded. Mr. Smiri is known as one of the best acrobatic comedians in vaudeville, and Miss Kessner has a reputation as a dancer and comedienne that has won her wide popularity. They were with the Orpheum Show last season as one of the big features and have always been appreciated in the best vaudeville houses.

CASINO SUNDAY CONCERT.

A series of Sunday concerts was started on Sunday evening last at the Casino under the direction of D. W. Truss. There was a large attendance, and the audience seemed delighted with the programme, which included Edna and Will Rogers, Olga, Floss Eldridge, the Grand Opera Trio, Constantine Sisters, Seymour and Hill, Murphy and Francis, and Ireland's Own Band, with Lillian Powell.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Louise Dresser

Direction George Homans.

W. C. FIELDS

SHERLOCK BANGLES

"Ham Tree Company."

En Route.

ARTISTIC ALWAYS!

Pierce and Maizee

"THAT SWELL DRESSED ACT."

TIME ALL FILLED.

Nov. 26-Dec. 3, Orpheum, Los Angeles. Dec. 10, travel. Dec. 17, Orpheum, Omaha.

SID BAXTER

AERIAL CYCLIST

Assisted by BEATRICE SOUTHWICK.

Originator of Bicycle "Stunts" on Wire.

A Season's Sensation—New and Original.

Address Kinross.

JOHN W. WORLD AND MINDELL KINGSTON

THE DANCING SOUBRETTE with the Grand Opera Voice.

Booked Solid in Vaudeville to May 7th.

Hennings, Lewis and Hennings

"Keep a cozy corner in your bookings for us."

Management GUS HILL, BOB MANCHESTER.

RICE AND PREVOST

"Bumpy Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

WM. MORRIS, Agent.

EDDIE LEONARD

A positive hit in vaudeville with

"A DREAM IN DIXIELAND"

Assisted by the SHARP BROTHERS.

Address JACK LEVY, 140 West 42nd St., N. Y.



HOWARD THURSTON

World's Master Magician. En tour the world.

Has originated and invented more successful illusions than any living magician. Opened and playing to biggest business of any magician that ever appeared in Australia.

BERT LESLIE and DAILEY

BOOKED SOLID.

WM. MORRIS.

The Sensation of Vaudeville.

CHAS. GUYER and O'NEIL

NELLIE

Booked solid till June, 1906.

THE DIDD DUO

The New, Original UNICYCLE SENSATION.

Can you imagine a lady standing on a man's shoulders—her head 12 feet in the air as he rides a six inch unicycle?

A FEATURE AND A SENSATION EVERYWHERE WE PLAY.

Costumes Full Dress. Can set up apparatus in one minute. Headlined—last week, Hub, Boston. Address 106 W. 120th Street, N. Y.



GREAT LePAGES

NOVELTY JUMPING SPECIALTY.

IN A COLLEGE BOY'S DEN.

Big success over Keith Circuit, have some open time commencing January 1st, before sailing for Europe. Dec. 4, Haymarket, Chicago; Dec. 11, Columbia, St. Louis. 130 French St., Buffalo, N. Y. WM. MORRIS, Agent.

T. NELSON DOWNS

KING OF KOINS

Booked solid to August, 1906, in America—before sailing.

James F. Macdonald

Vaudeville's Artistic Vocalist and Rascallous. Time all filled to June, 1906. Address For Route.

SKETCHES

for Vaudeville Work. Generally have one or two on hand. H. H. LINDEMAN, P. O. Box 144, Brooklyn, N. Y.

B. F. KEITH'S

THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre, Boston, Mass. Chase's Theatre, Washington, D. C.
Keith's Bijou Theatre, Boston, Mass. Kernan's Maryland Theatre, Baltimore, Md.
Keith's Theatre, Providence, R. I. Shea's Garden Theatre, Buffalo, N. Y.
Keith's Theatre, Pawtucket, R. I. Shea's Theatre, Toronto, Can.
Keith's Theatre, New York City. Moore's Theatre, Rochester, N. Y.
Keith's New Theatre, Philadelphia, Pa. Temple Theatre, Detroit, Mich.
Keith's Prospect Theatre, Cleveland, O. Moore's Theatre, Portland, Me.
Keith's Royal Princess Theatre, London, Eng. Park Theatre, Worcester, Mass.
Harry Davis's Grand Opera House, Pittsburgh, Pa. Grand Opera House, Syracuse, N. Y.

Performers will benefit themselves by keeping this office informed of their route and open time.

B. F. Keith's Booking Offices, St. James Building.

S. K. HODGSON, Booking Manager.

Rooms 823 to 825 St. James Building, NEW YORK CITY.



MURPHY and WILLARD

THE PHRENOLOGIST

WM. MORRIS, Agent.

BARRY and JOHNSON

Offer their latest travesty

HELD FOR RANSOM.

Now booking for next season.

Address J. K. BURK,

WILLIAM MORRIS.

JAMES FRANCIS SULLIVAN

FEATURED—THE TRAMP—ME, HIM AND I CO.

"Old Hoss" Hoss's style of comedy work lives in James Francis Sullivan, who is one of the stars of "Me, Him and I" at the York this week. Sullivan plays a tramp part and in the last act of the play he is joined up on a party party as an English lord—and then he is "Old Hoss" Hoss at his best. Sullivan and his fun-making partners are real comedians and they know how to bring out the laughs."—Buffalo Enquirer, Oct. 11, '05.

Stuart Barnes

Direction GEO. HOMANS.

BAKER AND LYNN

Presenting THE ELECTRIC BOY

By CHARLES MORWITZ.

Touring England—Moss and Stoll tour.

Address WM. MORRIS.

"Swells from the Pacific."

KELLY AND VIOLETTE

Ultra Fashion Plates

Booked solid until June, 1906.

JAMES E. ROME and MARGUERITE FERGUSON

Frances (Eccentric Frenchman) and Glenda (French Maid). "PRINCE OF PILSEN" on route.

EMMA FRANCIS

And her Arabian Whirlwinds meeting with big success on Orpheum Circuit.

Direction M. S. BENTHAM

EDMUND DAY

IN HIS VAUDEVILLE CLASSIC,

"THE SHERIFF"

Time all filled until June, 1906.

FRED RAY AND CO.

(Including Louis Benton and Marie Davenport)

In the most amusing burlesque on Shakespeare ever conceived. Season '06-'07 all filled 36 weeks on Keith Circuit—16 weeks with Wm. Morris. Address per route.

WILLIAM MORRIS

Direction FRED NIBLO

The Village Choir.

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

Temple, Detroit, Dec. 4; Shea's, Buffalo, Dec. 11; Toronto, Dec. 18.

GLOVER WARE, Mgr. Address WM. JOSH DALY, care WM. MORRIS. Booked solid until June.

Hill, Murray K.—Majestic, Fort Worth, Tex., 4-9.
Hillbrand and Wright—Majestic, Fort Worth, Tex.

Hines and Hemington—O. H. Lowell, Mass. 4-0
 Hoch and Hines—Cook's, Rochester N. Y. 4-0, Hines
 11-14
 Hoy and Lee—Kritka's, Boston 4-0
 Holcombe, Curtis and Webb—Hupkins', Louisville, 2
 9, Marquette, Ohio, 10-13
 Holdsworths, The—G. O. H. Pittsburgh 4-0
 Holman, Al. and Mamie—Amsterdam, Holland, 1-00
 Holman, Harry—Family, N. Y. 4-0
 Holman, Bertha—L. S. Ryland, N. Y. 4-0
 Holman, and Waldorf, Wanda, Sedalia, Mo. 4-0

Hesser, Genevieve 9th and Arch. Phila. 4-9.
 Hindlin-Cook's, Rochester, N. Y., 4-9, Shen's, Buf.
 falo, 11-13.
 Howard Brothers-Orph. New Orleans, 4-9.
 Howard's, Dancing & Music, N. Y., 4-9.
 Howard's, Dogs and Poultry, 1st Prov., 4-9.
 Howard's, Theophanes, N.Y., 4-9.
 Howland-Bison, Dubuque, Ia. 4-9.
 Hughes, Mr and Mrs. Gene-Pastora, N. Y., 4-9.
 Mumma & Lewis-Family, East 1st Ohio, Ill., 4-9.
 Huston and Dallas-Olympic, Chgo. 4-9

Hyde and Bath—Lyceum, Minneapolis. 4-9.
Hyde, Bob and Bertha—Bon Ton, Phila. 4-9.
Hylands, Three—Bijou, Battle Creek, Mich. 4-9.
Imperial Russian Troupe—Orph., Kansas City. 4-9.
Innes and Ryan—Bijou, Lansing, Mich. 4-9.
Irish, Annie G. O. H., Pittsburg. 11-15.
Italian Trio—Colonial, N. Y. 4-9.
Jack, Mr. and Mrs. Jack—Columbia, St. Louis. 4-9.
Jackson Family—Hopkins', Louisville. 4-9.

Jacobson, The Orphs., Minneapolis, 4-9.
Jacob's Dogs-Haymarket, Chgo., 4-9.
Jacobs and Van Tyle-Family, Shamokin, Pa., 4-9.
Jale-Haymarket, Chgo., 4-9.
Jass, The-Keith's, Boston, 4-9.
Johnson and Wells-Keith's, Boston, 4-9.
JOHNSTONES, MUSICAL-Cook's, Rochester, N.
Y., 4-9, Keith's, Boston, 11-16.
Johnson, Palmer and Johnson-Hopkins', Louisville, 4-9.
Jones and Sutton-Riddeford, Me., 4-9. Manchester.

N. H., 11-2.
Jordan and Harvey—Pavilion, London, Eng., 11—in-
definite.
Jose, R. J.—Keith's, Boston, Nov. 24-9.
Kader, Abdul—Procter's 23d St., 4-9.
Karabanna Japs—Eden Musee, N. Y.—indefinite.
Kartell, Albert—Wintergarten, Berlin, Germany, 1-
31.
Kati-Bansal Troupe—Imperial, Ballyn., 4-9.

N. H., 11-16.
Jordan and Harvey—Pavilion, London, Eng., 11—in.

definite.
 Jose, R. J.—Keith's, Boston, Nov. 24-9.
 Kader, Abdul—Procter's 236 St., 4-9.
 Karuhama Japs—Eden Musee, N. Y., indefinite.
 Kartell, Albert—Wintergarten, Berlin, Germany, 1-31.
 Kati-Banzai Troupe—Imperial, Bklyn., 4-9.

Keane, J. Warren—Chase's, Wash., 11-16.
Keatons, Four—Pastor's, N. Y., 4-9, Proctor's 23d St., 42-22.

11-16.
Kelcy. Mr. and Mrs. Alfred—Orph., Kansas City. 4-9.
Keller, Marie—Proctor's, Albany, N. Y. 4-9.
Keller's Japs—Keith's, Prov. 4-9.
Kelly and Kent—Orph., Bklyn. 4-9.
Kelly and Violetie—Columbia, Cincinnati. 4-9.

Kennedy and Rooney—Orch. Minneapolis 4-9

Kern, Walsh and Melrose—Pastor's, N. Y., 4-9.
 Kenna's, Buffalo, 11-16.
 Kent, S. Miller—Cook's, Rochester, N. Y., 4-9.
 Kerton, Dorothy—Pull's, New Haven, Conn., 4-9.
 Keryon and De Garmo—Pastor's, N. Y., 4-9.
 Kimball Brothers—Keith's, Phila., 4-9.
 Kimball and Donovan—Family, Mahanoy City, Pa.

Kin Kaid, Billy—Keith's, Boston, 4-9.

Kline, Edward & Chancé's, Wash., 11-16.
Kings, Two Olympic, Chgo., 4-9.
Kingsley and Lewis-Bennett's, London, Can., 4-9.
Keith's, Prov., 11-16.
Klein and Clifton-G. O. H. Indianapolis, 11-16.
Klein and Klein-Lyrie, Joplin, Mo., 4-9.
Kliet, Musical-Poll's, Springfield, Mass., 4-9, Poll's.

Bridgeport, Conn. 11-16.
Kilniet Sisters-Olympic, Chgo., 4-9.
Klos Sisters-Amphibian, Bklyn., 4-9.
Knight Brothers-La Salle, Kokuk, In., 4-9.
Kohl, Gus and Marion-National, Kansas City, 4-9.
Kopkins, Three-Empire, Colorado Springs, Col., 4-9.
Krao-Gth and Arch, Phila., 4-9.

La Clair and west—Orin and Arch, Phila., 4-9.
La Fleur—Star, Hamilton, O., 4-9.
Lancaster, Tom—Bijou, Sheboygan and Fond du Lac
Wis., 4-9.
Lane, Arthur—Majestic, Waco, Tex., 4-11, Majestic
Fort Worth, 11-12.
La Nole Brothers—Haverhill, Mass., 4-9, Gloucester

12-18.
 Leigins and Patterson-Poll's, Springfield, Mass., 4-9.
 Larvette, Jules-Pastor's, N. Y., 4-9.
 Latell, Edwin-Orph., Denver, 10-18.
 Latina, Mills-Proctor's 23d St., 4-9.
 La Tour, Irene-Jefferson, Portland, Me., 4-9, Dover
 N. H., 11-18.
 La Valle, T. L. Keith's, Boston, 4-9.

La Vande, J. H. - Santa Fe, N. M., 4-0.
La Verde and Hurd - Crystal, Frankfort, Ind., 4-0.
La Vine-Cimmaron Trio - G. O. H., Pittsburgh, 4-0.
Lawman and Ewing - Arcade, Toledo, O., 4-0.
Lawrence, Al - Park, Worcester, Mass., 4-0.
Lawson and Nason - Procter's 58th St., 4-0.
Le Baron, James - Crystal, Detroit, 4-0.
Le Clair, Harry - Crystal, Boston, 4-0. *Wetzel*

Le Dent-Star, Hamilton, Can., 4-16, G. O. H., Grand Rapids, Mich., 10-16.
Lee, Henry-Elden Mouse-Indefinite.
Lee, Hugh and Beanie-Crystal, Muskegon, Mich., 4-9.
Lewell Trio-Majestic, Waco, Tex., 4-9.
Leighton, William-Mike, Battle Creek, Mich., 4-9.

Lennon, Lillian—Wood, Battle Creek, Mich., 4-9.
Lennox, Fred—Orph., Kansas City, 4-9.
Leonard, Gus—Family, Shamokin, Pa., 4-9.
Leonard and Rastado—Lyons's, Buffalo, N. Y., 4-9.
Leonard and Fulton—Haymarket, Chgo., 4-9.
Le Page—Haymarket, Chgo., 4-9; Columbia, St. Louis, 11-18.
Le-Rue, J. D.—Woodford, Mass.'s, Portland, Me., 4-9.

Park, Worcester, Mass., 11-18.
 Leslie, George W.—Unique, St. Joseph, Mo., 4-9.
 Lester, Harry B.—Chase's, Wash., 4-9.
 Levy, Bert—Keith's, Boston, 4-9.
 Levy, Mr. and Mrs. Jules—Bijou, Calumet, Mich., 4-9.

Lewis, George C. - Jefferson, Saginaw, Mich., 4-9.
 Lewis, Lillian - Huber's, N. Y., 4-9.
 Libbey and Trayer - Worcester, Mass., 4-9.
 Lina and Hamilton - Huber's, N. Y., 4-9.
 Lincoln, Frank - Alhambra, N. Y., 4-9.
 Lind-Moore's, Portland, Me., 4-9.
 Litchfield, Mr. and Mrs. Neil - Orph., Utica, N. Y.

4-9, Orph., Reading, Pa., 11-16.
Lockwood, Mr. and Mrs. George-Bennett's, London
Can., 4-9, Bennett's, St. Thomas, 11-16.
London Pantomime Company-Keeney's, Bklyn., 4-9.
Long and Cotton-Park, Worcester, Mass., 4-9.
Keith's, Phila., 11-16.
Lorrett-Salem, Mass., 4-9.

Loretto Trio—Orph., Denver, 4-9.
Lucena, Ed and Hazel—Family, Sioux City, Ia., 4-9.
Luce and Luce—Lyric, Terre Haute Ind., 4-9.
Lucier, Mr. and Mrs. Fred—Family, Mahanoy City
Pa., 4-9.
Lucy and Lucier—Orph., Los Angeles, 4-16.
Lukens, Four—Schumann, Frankfurt, Germany, 1-31

Lutz Brothers—Gotham, Bklyn. 4-9.
Lyle, Jack—Howard, Boston. 4-9.
Lynch—Mohawk, Schenectady, N. Y., 4-9.
McCarthy and Reina—Huber's, N. Y., 4-9.
McCorr, Lewis—Proctor's, Newark, N. J., 4-9.
McCue and Cahill—Haymarket, Chgo., 4-9.
McIneray, James A.—Family, Hamilton, Pa., 4-9.

McKinnon and Reed—Unique, Eau Claire, Wis., 4-9
McMAHON AND CHAPPELLE—H. and B.
 Bklyn., 4-9
McMAHON'S MINSTREL NAIDS—H. and B.
 Bklyn., 4-9
 McNamee—Lyric, Cleveland, 4-9
MACARTHUR SISTERS—Oph., New Orleans, 4-9

MacDonald, James-Shea's, Buffalo, 4-9. Shea's, To-
ronto 11-18.
Mack and Leonard-9th and Arch. Phila., 4-9.
Macks Two-Bijou, Battle Creek, Mich. 4-9.
Mack Wilbur-Jeffers's, Saginaw, Mich., 3-9.
Mack and Dugal-Bijou, Rockford, Ill., 4-9.
Mace and Hill, C. O. H. Chicago, Ill., 4-9. Columbus

Madrox and Melvin—Poll's, New Haven, Conn., 4-9.
Madrielys, The—Orph., Reading, Pa., 4-9.
Mahoney and Lake—Don Ton, Phila., 4-9.
Maitland, Madge—Pastor's, N. Y., 4-9.
Mallory Brothers, Brooks and Halliday—Auditorium, N. Y., 4-9.

Lyon, Mass., 3-0.
 Mann, Dan and Dolly—Coliseo dos Recreio, Lisbon
 Portugal, 1-31.
 Mantell's Marionettes—Union, Winnipeg, Can., 4-9-0.
 Marcus and Adell—Matinee, Waco, Tex., 4-0.
 Margena, Navaro and Margena—Cook's, Rochester, N.
 Y., 4-0.
 Marsteller The Grand Budapest, La 4-0

Marlowe and Plunkett—Pastor's N. Y. 4-9.
Marshall—H. and B. Bklyn. 4-9.
Marshall the Ryst. Ronacher's, Vienna, Austria
1-30.
Martin and Ridgway—Atlantic Garden, N. Y. 4-9.
Marville and Gleason—Columbia, St. Louis. 4-9.
Marx—H. and B. Bklyn. 4-9.

Mathews and Ashley—G. O. H., Syracuse, N. Y. 4-9.
Mathews and Harris—H. and S., N. Y., 4-9.
Maximilian—Keith's, Prov., 4-9.
Maxsmith Duo—H. and S., N. Y., 4-9.
Mcneaker, Inc.—Family, Shamokin, Pa., 4-9.
Morgan Thomas—Keith's, N. Y., 4-9.
Morgan Thomas—G. O. H., Syracuse, N. Y., 4-9.

Meers, Thrice-Colonial, N. Y., 4-9.
Meir and Mora-Alhambra, Brighton, Eng., 4-9. Pal
ace, Southampton, 11-18. Grand, Hanley, 18-23.
Melanie Trio-Orph., Omaha, 3-9.
Melville and Conway-Family, Lancaster, Pa., 4-9.
MEDITH SISTERS-Tichy, Prague, Austris
18-31.

Merion's Dams—G. O. H., Indianapolis, 4-0.
Merrilla, Three-Stall Tour, England—Indefinite.
Metropolitan Comedy Four—McKeesport, Pa., 4-4.
Harrisburg, 11-16.
Miles and Raymond—Gotham, Bklyn., 4-0.
Miller, Renshaw and Miller—Lyric, Jonkin, Mo., 4-0.
Millier Octette—Proctor's 23d St., 4-0.

Millman Trio—Columbia. St. Louis, 4-10. Olympia
Chgo., 11-17.



VAUDEVILLE AGENT.

PLAYERS

LE AGENT.

New York. Cable address: NYEELSUSA.

VAUDEVILLE.

HORWITZ

which suggests the daring of Pinero, with all the dramatic
 actor. Watch for my next week's ad.
RULES HORWITZ, 34 E. 21st St., New York.

ON

B is for BUSTLE, King of TARS,
 J is JOE, who goes round his Ha's,
 M is for MYRA, Queen of the Show,
 J too, for JINGLES, of course he'll grow,
 K is for KEATON, which stands for them all.
 May success on their efforts for ever befall.
 —CHAS SUGAN TURNER.

S ACT FOR APRIL AND MAY?

Proctor's 23d St. to follow.

Always in Demand

The Sweet Singing Irish
 Character Comedienne,

Miss Maggie LeClair

AND

JAMES F. CASEY

General Char. Com.

Miss LeClair is the best I have ever seen.
 —Charlotte Thompson, & P. Coll.


**INVITE OFFERS
 for
 NEXT SEASON**

Miss Maggie LeClair received five encores. The
 audience simply had to hear her again and again,
 and pandemonium ensued until she appeared.—
Seattle Times.

Management A. H. WOODS.
 DANGERS OF WORKING GIRLS CO.— N. ROOF.

TENANTS

"Two minds with but a single thought."




THE ZANCIGS

The only act of its
 kind in the world.

200 messages through
 space in 15 minutes.

Per address, 45 W. 30th St., N. Y.

JACK NORWORTH



The College Boy

JOHN T. KELLY

Permanent Address,
ELMHURST L. I.
 Phone, 61-B, Newtown.

INNESS and RYAN

Conversationalists and Singers.
BOOKED SOLID.
 Agent, JO FAIGH SMITH.

MILTON and DOLLY NOBLES

VAUDEVILLE

FADS and FANCIES A BLUE GRASS WIDOW
 WHY WALKER REFORMED THE DAYS OF '49

Agents, at 129 First Place, Brooklyn.
 *Phone, 627 L Hamilton.

tional, heavy and juvenile roles. Her permanent
 address is 406 West Thirty-fourth Street, this city.

The Opera House at Youngstown, Ohio, which
 recently switched back to its old policy of playing com-
 binations, has some capital time over to the better
 grade of attractions. Manager T. K. Albough is do-
 ing the booking.

First-class attractions of every description can se-
 cure immediate and later open time at the Lafayette
 Theatre, Detroit, Mich., by applying to Dr. M. Camp-
 bell, manager.

Irvin R. Walton, who has achieved a laughing hit
 as the town constable in No Mother to Guide Her,
 will retire from that organization Dec. 18. He is
 open to offers.

The Yorkville Stock terminated its season last
 Saturday night. In consequence Eugene Moore, who
 has been playing the leads, is now disengaged and
 should be addressed care this office.

A good repertoire company is wanted to open the
 new theatre at Mechanicsburg, Ill. where Lechbaum
 and Ogden are the managers.

On December 16 Isabelle Ericsson a popular leading
 woman of the Proctor Stock companies, will be open
 for engagements. The agents or care the Arlington
 Hotel will reach her.

MUSIC PUBLISHERS.

DO YOU KNOW DANNY?

If Not, Why Not?

Danny is "Billy's" brother and a most emphatic favorite. Danny is the feature song in The Street Singer and sung with remarkable success by the tiny comedienne Jessie Mae Hall—You will be supplied with an orchestration if you write to

LEO FEIST-134 W. 37th St., N. Y.



The feature song in The Street Singer, "Danny," introduced by Jessie Mae Hall and her show girls, has been declared a substantial success by the critics wherever Miss Hall has appeared. All restrictions on this song having been removed, many prominent singers have added it to their repertoire.

Charles K. Harris leads by many lengths in the race for ballad successes. This fact is substantiated by the long list of prominent singers who are featuring them and also by the great demand at the music stores for a "Harris ballad." "Would You Care?" "Fly Away, Birdie, to Heaven," "I'm Trying So Hard to Forget You," and "Why Don't You Play with Me?" are all in great demand.

The new coon song, "What's the Use of Knocking?" is heard everywhere and is an assured success. The vaudeville stars have taken a liking to it and in consequence it has been heard in nearly all of the vaudeville houses during the past few weeks.

C. L. Partee states that his publications are in great demand, "My Sunburnt Lily" being especially popular, while the high-class ballad, "Just a Picture of You," is being sung by a great many singers, who prefer it to "Violets."

Will Merrigan is this season doing one of the principal specialties with the Child Slaves of New York, which is winning success on the road. In one of the best situations Mr. Merrigan finds an opportunity to introduce "In the Golden Autumn Time," "When the Harvest Moon is Shining on the River" and "Down Where the Silvery Mohawk Flows."

Lenox and Sutton's new song, "I'm Trying to Find a Sweetheart," is being sung with success by Adele Ritchie, and "Won't You Take Me Home with You?" is also winning favor.

Etta Williams is playing the Western circuits and writes that "Starlight," "The Leader of the German Band" and "Keep a Little Cozy Corner in Your Heart for Me" are successful with her.

Crawford and Heintzman have been very successful with "Sympathy," "Silver Heels," and "In Dear Old Georgia," while the Avon Comedy Four are using "In Dear Old Georgia" and "My Irish Molly O" with good results.

Robins and Trennaman are meeting with success throughout the West with Charles K. Harris' new song, "Dreaming, Love, of You."

Estelle K. Willis has been extremely successful with the new coon song, "Sympathy," and Anna Laughlin, of The Wizard of Oz fame, recently introduced Lenox and Sutton's new song, "Won't You Take Me Home with You?" at the Alhambra Theatre and scored an immediate success. This song is especially suited to her style.

All of the Walter Jacob's (Boston) publications are favorites with well-known singers. "My Dusky Rose," by the composer of "By the Watermelon Vine," is especially popular.

Madge Maitland will introduce two new songs at Pastor's Theatre this week—viz.: "My Lovin' Henry" and "By kind permission of Ernest Hogan, of the Rufus Rastus company, she will sing his song, "Is Everybody Happy?" It is safe to say that she will meet with a rousing reception from the Pastor audiences, with whom Miss Maitland is one of the established favorites.

Robert Recker's Band at the Alhambra, in Harlem, has become one of the fixed attractions at that house. Mr. Recker's harmonists render the popular medley overtures of the day in such a manner that they are always sure of a double encore. One of his recent programmes contains the colonial intermezzo, "Pricilla," by S. R. Henry, and Marie Cahill's Moonshine medley, introducing "Robinson Crusoe," "Don't Be What You Ain't," "I Want My Ten," and "Foolish."

Carl Anderson, with McFadden's Flats, is featuring "My Irish Molly O," while Mary Baker, of the same company, has been very successful with "Bright Eyes, Goodbye" and "My Hindoo Man." Orey and Horner, with More to Be Pitted Than Scored, are using "Sympathy," "Bright Eyes, Goodbye," "In Dear Old Georgia" and "Dear Old Dixie Land," and Caroline Hull, with The Win-

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 21 W. 34th St., N. Y. (Meyer Cohen, Mgr.)
VOL. II. NEW YORK, Dec. 9, 1905. No. 22

Why Are the Harris Ballads All Hits?
Why is **WOULD YOU CARE** such a big hit? Because it is different from any other ballad on the market.
Why is **DREAMING, LOVE, OF YOU** going to be the season's biggest hit? Because of its dreamy music and beautiful love story.
Why is **FLY AWAY, BIRDIE, TO HEAVEN** the biggest baby song hit of the day? Because it is a true story taken from life.
Why is **I'M TRYING SO HARD TO FORGET YOU** such a big success? Because it touches the heart.
Why is **SISTER** such a big march song hit? Because it stirs your blood.
Why is **THE TALE OF A STROLL** the talk of New York? Because of its strict originality.
Why is **CENTRAL GIVE ME BACK MY DIME** such a big winner? Because Joe Howard knows how to write a hit.
Why is **THE RAG BAG MAN** such a screaming success? Because it is the funniest and most original song ever written.
Why is **LARRY** going to be the Irish hit of America? Because of its sweet Irish music and pretty story.
Why is **LOVIN' HENRY** going to be the coon song hit of the world? Because it has the swing, melody and original story.
All of the above hits published by the HOUSE OF HARRIS.
"The real and only ballad house of the world."

LEE OREAN SMITH

Musical Director, Composer, Arranger.
Address care JES. W. STERN & CO., 34 E. 21st St., N. Y.

CHARLES A. PRINCE

Musical Director & Pianist
Band Master and Musical Director for Columbia Phonograph Co.
Phone 3540 Madison 57 West 25th St.

AL. E. GAYLORD

Musical Director. Grand Opera House, N. Y.
Music Composed and Arranged for all kinds of Productions.

ning Girl, is using the novel song with the short title and a whole lot of melody, entitled "Sympathy."

Libbie Arnold Blondell has introduced "Sympathy," the novel coon song, and "Silver Heels," the new number by the writers of "Hiawatha." She is meeting with continued success in vaudeville.

Madge O'Brien continues to use "Keep a Little Cozy Corner in Your Heart for Me" and "My Yankee Irish Girl" with success. Both songs are published by F. B. Haviland Publishing Company.

McCue and Cahill have taken up Burt and Solman's new song, "Little Girl, You'll Do." They are also rehearsing "I Like Your Way," the new waltz song written by Max S. Witt.

Angela May has made a favorable impression in San Francisco. She has been requested to sing the song success of the late Jessie Bartlett Davis, "Then I Am Yours." She writes as follows to the publisher, C. C. Pillsbury, Minneapolis: "Then I Am Yours" is a stage gem. It has all the elements of a lasting success and is all the rage now in "Frisco."

Jones and Sutton are singing "Keep a Little Cozy Corner in Your Heart for Me" and "Starlight," and report great success with those big song hits, published by the F. B. Haviland Publishing Company.

Freida Lancaster, with The Mascottes, seemed to have Miner's Eighth Avenue audiences hypnotized last week with her rendition of the song "Would You Care?" It is often said that ballads do not go in burlesque houses, but this was not so in her case, as she was encored time and again.

VAUDEVILLE JOTTINGS.

On account of the New Majestic at Chicago failing to open on schedule, Harry Corson Clarke filled in the week of Nov. 27 at Topeka, Kan., as headline attraction for the Topeka Lodge of Elks, No. 204. On Mr. Clarke's arrival he was agreeably surprised to find that the lodge had not only gotten out special paper, but an enormous electric sign stretching across the widest street, announcing him in letters two and a half feet high. On the same bill were Maude Rockwell, Joseph Callahan, Nell and Miller, Green and Barton, Her, Burke and McDonald, and La Mont's animals.

Buffalo Bill's co. of Wild West performers, who have been touring Europe, arrived home last week on the "Furst Bismarck." The troupe includes forty-seven Indians, seventy-three cowboys and many acrobats, sharpshooters and other performers.

A performer named Marvelous Parsons is said to be able to punch the bag while standing on his head. His other accomplishments consist of walking down a flight of stairs on his cranium and of jumping upside down from a table.

Mike, a Almo, a lion tamer with Robinson's Circus, was attacked during the performance by several of her beasts on Wednesday last at Jackson, Miss., and was seriously injured before the animals were driven away from her prostrate form.

Sophie Burnham, the well-known singer, is resting at her home in Hornellsville, N. Y., and is making preparations for her marriage to Henry Newpher, of Cleveland, O., which it is announced will take place early in 1906.

Byrd and Vance are reported to have scored heavily in their new one-act play, entitled Just Like a Woman, written for them by Edwin T. Emery. They are now playing the Weston and Curtiss circuits.

Joseph Deller, who has been a member of the stock co. at the Academy, Milwaukee, during the past season, will enter the vaudeville field, assisted by Lenna Nelson in the one-act comedy, Human Nature.

Pauline De Vere, who recently finished an engagement at the Lyric Theatre, Joplin Mo., is very ill with typhoid fever at St. John's Hospital, in that city.

MUSIC PUBLISHERS.

There is not a Bad Number in your whole list:
ELTINGE

That's What They All Say

SEND FOR

On a Holiday

A Silky Summer Waltz Song.

Floating Along

Absolute New Style of African Serenade.

When I Am Yours

Sweetest of All Love Songs.

Sweet Captivity

Greatest of All for a Bar, Juggling or other select Act, for which we will send Orchestration Free if you send late program.

C. C. PILLSBURY COMPANY,
Minneapolis, U. S. A.

MUSIC PUBLISHERS.

SILVER HEELS

The sensational song success by the writers of Hiawatha has been described by

Critics as—
Captivating—
Enchanting—
Bewitching—
Radiant—
Sparkling—
Brilliant—
Fascinating—

and above all, a

GREAT BIG HIT—

—GET IT—

JEROME H. REMICK & CO.
45 West 28th Street, NEW YORK.
Mose Gumble—Gen. Mgr. Prof. Dept.

VINCENT BRYAN MUSIC CO.,

5 WEST 28TH STREET NEW YORK

Announce their Motto Coon Song, read the chorus.

WHAT'S THE USE OF KNOCKING?

Chorus of the new coon song by Bryan and Edwards.
What's the use of knockin' when a man is down?
If he's down ain't that enough?
What's the use of bein' rough?
Tell all that's good about him if you will.
If you cannot praise him, then you ought to keep still.
Have a little pity for the one who falls.
There's too many hammer throwers round.
Lay your hammer on the self, you may need a boost yourself.
What's the use of knockin' when a man is down?

Also the sure fire hits, "Right in This Old Town" (topical), "Out in An Automobile" (Waltz-song by Vincent Bryan and George Evans), "O. O. P." (comic), "Good Bye, Maggie May" (March song). Call or write.

VINCENT BRYAN MUSIC CO.
5 WEST 28th ST. NEW YORK

KING OF THE WAVES SEA SONG

FOR BASS AND BARITONE

PROFESSIONAL COPIES

FOR LATE PROGRAMME AND 2nd STAMP
ADDRESS **L. J. SCOVILL**
MUSIC PUBLISHER
MILWAUKEE, WIS.

KEEP A LITTLE COZY CORNER IN YOUR HEART FOR ME.

A new song by THEODORE MORSE, and published by F. B. HAVILAND & CO., 115 W. 37th Street, N. Y.

I have severed all connections with THE LA SALLE THEATRE, Chicago, after having launched the following three big successes there:

The Isle of Spice - The Royal Chef - The Yankee Regent

I shall seek a broader field in the future.

New Zealand Bldg., New York. **BEN M. JEROME**

THAT'S THE SONG

I COULD LEARN TO LOVE YOU

If you'd let me try.

and every body wants it—Send program for Copy—No Cards.

CONTINENTAL MUSIC CO., 8 Wray and 23rd St., New York.

MY DUSKY ROSE

Is the latest by the composer of the famous "By the Watermelon Vine, Lindy Lou."

WALTER JACOBS, 107 Tremont Street, **BOSTON**

PETER PIPER

The only March hit of 1905.

DEARIE

Best song since "Violets." Sung in "Sergeant Brue."

When The Harvest Moon is Shining On The River
Biggest selling ballad on the market.

Prof. Copies FREE. Regular Copies 25c each, all 3 for 50c. **JES. W. STERN & CO., 31 East 21st St., New York**

LOOK { LENOX AND SUTTON

Writers of many song successes, are now with J. H. Remick and Co., 45 W. 28th St., N. Y.
Drop in and ask to hear our new ones.

JUST A PICTURE OF YOU—LIGHTS OF HOME—MY SUN-BURNT LILY—THEY ALL SPOKE WELL OF YOU

By the famous writers AL THAKERN and LEE OREAN SMITH.
Professional copies free. Regular Piano copy, with orchestration, 15 cents. All four complete, 50 cents.

C. L. PARTEE MUSIC CO., 23 East 20th St., New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER MUSIC PUBLISHING CO., 203 Manhattan Bldg., Chicago, Ill.

THE RUSTIC BALLAD

"Since Nellie Went Away"

IS PUBLISHED BY

NEW YORK MUSIC PUBLISHING HOUSE, 24 E. 21st St., New York City.

In answering these advertisements please mention The Mirror.



Jessie Mae Hall, the doll comedienne starring in the Street Singer, has been praised by the Press in every city she has appeared, for her clever rendition of "Danny," "Rosie," "My Sun-Burnt Lily" and "I won't play unless you coax me."

WACO—AUDITORIUM (Coke Gardens, N. W. corner of 1st and 2nd Sts.)
Sawing the Wind Nov. 21 delighted a large audience.
Human Hearts 22; business good. Weekend 23.

big business. A Little Outcast 27. Babes in Toyland 28. Charles B. Hanford 30.

DALLAS-OPERA HOUSE (George Amy, mgr.): Buster Brown Nov. 22, 23; crowded houses. Bowing the Wind 25; fair business; deserved better. Over Niagara Falls 27. Human Hearts 28. Babes in Toyland 29, 30. Charles B. Hanford 1, 2.

TEHERRELL-CHILDREN'S OPERA HOUSE (B. M. Children, mgr.): Olympia Opera co. In The Telephone Girl Nov. 22 to capacity; splendid. Over Niagara Falls 1. Olympia Opera co. (return engagement) 5.

PARIS-PETERSON (R. P. Meenan, mgr.): Buster Brown Nov. 20; good, to S. R. O. Donnelly and Hatfield's Minstrels 22; fair, to good business. Olympia Opera co. 23-2.

GREENVILLE-KING OPERA HOUSE (Walter Dean, mgr.): Buster Brown Nov. 21 to capacity. Charles B. Hanford as Inaugural 24 packed the house. Human Hearts 25 to its usual large audience.

CLEBURNE-BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Over Niagara Falls Nov. 23; good co., to fair business (minstrel). De Grassie in Richelieu 25; good co. and business.

AUSTIN-HANCOCK OPERA HOUSE (Geo. H. Walker, mgr.): Human Hearts Nov. 21; good business and performance. Little Outcast 25; fair business.

TYLER-GRAND (A. Hicks, mgr.): Gertrude Kring co. week of Nov. 20; good attraction and business. Human Hearts 22. The County Chairman 1.

SHERMAN-OPERA HOUSE (M. L. Sarazan, mgr.): Donnelly and Hatfield's Minstrels Nov. 24; fair business; satisfactory.

MARSHALL-OPERA HOUSE (Joseph Drake, lessee and mgr.): Bunch of Keys Nov. 28. Dora Thorne 2.

GAINESVILLE-BROWN'S (Paul Gallia, lessee and mgr.): Bowing the Wind Nov. 24 pleased fair houses. Telephone Girl by Olympia Opera co. 27.

CORNICANA-MERCHANTS' OPERA HOUSE (James M. Drake, mgr.): Human Hearts Nov. 23 pleased good house. Charles B. Hanford 27.

TEXARKANA-GRAND (Ehrlich Brothers and Coleman, mgrs.): Babes in Toyland Nov. 27. Bowing the Wind 28. Dora Thorne 30.

BONHAM-STEGER OPERA HOUSE (J. F. Parrier, Jr., mgr.): Taylor Stock co. Nov. 27, 28, opened in Starbuck to good business. Holy City 14.

TAYLOR-OPERA HOUSE (F. E. Carradine, mgr.): Albert Taylor 4, 5.

UTAH.

PARK CITY-DEWEY (F. J. McLaughlin, mgr.): The Marriage of Kitty Nov. 24; good house; excellent. When Knighthood Was in Flower 1. On the Bridge at Midnight 4.

VERMONT.

BARKER-OPERA HOUSE (Fox and Eaton, mgrs.): John E. Hoban, res. mgr.; Manhattan Stock co. changed their dates from Hale's Theatre to the Opera House and opened to good business in Wickford London Nov. 27. The Telephone Girl Nov. 28 drew well and pleased. Manhattan Stock co. 29-1. James O'Neill in Monte Christo 2.—HALL'S (W. W. Lapoint, mgr.): The Two Sisters 4.

BENNINGTON-LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Shepard's moving pictures Nov. 24, 25, to big business. Joshua Simkins 2. Fenberg Comedy co. 4-9. Britt-Nelson fight pictures 13, 14. Manhattan Stock co. 18-22.—**OPERA HOUSE** (C. A. Wood and Co., mgrs.): Human Hearts 14.

BURLINGTON-STRONG (Cahn and Grant, lessees; Clyde Hilton, treas.): Along the Kennecott Nov. 18; fair business. Allen Doane in Kerry Gow 20; good business. Maud Hillman 20; good business. James O'Neill in Monte Christo 30. The Two Sisters 2. The Manhattan Stock co. 4-9.

ST. ALBANS-WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The Telephone Girl Nov. 22; fair co.; small business. Mansfield's Faust 20. "Way Down in Maine" 2. The Two Sisters 4.

BRATTLEBORO-AUDITORIUM (George E. Fox, mgr.): Gay Matinee Girl Nov. 25; attendance better than co.

RUTLAND-OPERA HOUSE (Boyle and Bremer, lessees; James O'Neill in Monte Christo Nov. 20; S. R. O. Two Sisters 1.

VIRGINIA.

RICHMOND-ACADEMY (Charles I. McKee, mgr.): They and Abby Nov. 24 canceled. Robin Hood 25 by the Aborn Production co.; performance and business good. Al. H. Wilson 30 in The German Oyster.—**HIJOU** (Charles I. McKee, mgr.): The Fortune Teller 27-8, pleasing big business. The Beauty Doctor 4-9.

ROANOKE-ACADEMY (Harry Bernstein, mgr.): A Pair of Plunks Nov. 24; excellent; pleased good business. Al. H. Wilson in A German Oyster 25; co. and business good. Arnold Stock co. 27; performance and business good. Arnold Stock co. 27-8. Robin Hood Opera co. 1.

PETERSBURG-ACADEMY (Charles A. Bass, mgr.): Carletta and co. Nov. 22, 23; small business; pleased. Robin Hood 24; fair business; delighted. David Harum 7.

WINCHESTER-AUDITORIUM (H. L. Wood, mgr.): Smith's moving pictures opened for three performances 25; poor co. and business. May Hillman Stock co. 4-9.

WASHINGTON.

TACOMA-THATRE (Cal Heilig, mgr.): Andrew Mack in Tom Moore Nov. 23.—**SAVOY** (Charles F. York, mgr.): White House Opera co. 19-23. R. F. Outcast on Buster Brown and Tige Tuesday afternoon. Miner's Merry Burlesquers 24, 25.—**STAR** (Dean B. Worley, mgr.): The New South 19, matinee and night. East Lynne Monday and all the week.—**ORPHEUM**: Prince of Idara 19, matinee and night. A Farmer's Daughter Monday and all the week.—**GRAND**: The Four Lamonts and vaudeville week 19.—**CRYSTAL**: Vanderville all the week.

NORTH YAKIMA-THATRE (Fred S. Schaefer, mgr.): Minstrel Girl Nov. 24; fair co.; fair business. Human Hearts 25. Andrew Mack 1. Britt-Nelson pictures 5.

EVERETT-THATRE (Harry B. Willis, mgr.): Urbana's Italian Band Nov. 20, 21; fair business.

WEST VIRGINIA.

WHEELING-COURT THEATRE (E. B. Frankenstein, mgr.): Blanche Walsh Nov. 28; house sold at excellent prices; splendid co. Parsifal 29; fair business. Over Niagara Falls 30. Minstrel White 2. The Virginian 4. Daniel Sully 5.—**GRAND** (Charles A. Fowler, mgr.): Irene Myers co. 27-2 in A Midnight Marriage, Night Before Christmas, Girl from Mexico, and Little Church Around the Corner to S. R. O. Human Hearts 4-8. Queen of the White Slaves 7-9.

PARKERSBURG-CAMDEN (L. M. Lucas, mgr.): Parsifal Nov. 27 pleased good house. The Goodbye Bouquet 1. "Pie" Part: Puff 7. Crescenzo 14.—**AUDITORIUM** (W. E. Kemery, mgr.): Elmer Urban co. good co. and business. Plays: The Stages, Her Mad Marriage, A Man Without a Country, Coward Farm, The Silent Partner, and The Holy City. Rosabelle Leslie 27-2. The Via Roma co. 11-12.

BERTINOTON-THATRE (C. C. Becker, owner and mgr.): The Little Duchess Nov. 23 delighted largest house of the season. Parsifal 24, 25 to fair sized business. Well's Band 27; excellent. Quincey Adams Sawyer 7. Little Outcast 8. Al. G. Field's Minstrels 12.

BLUENFIELD-ELKS OPERA HOUSE (S. H. Johnson, mgr.): West and Voice in A Pair of Plunks Nov. 21; crowded house; pleasing performance. Robin Hood 22; crowded house; fashionable audience; performance good. The Unwritten Law 30. Arnold Stock co. 4-9.

CLARKSBURG-GRAND (Robinson and Feinler, mgrs.): Vagabond Nov. 28; performance and business good. Over the Unwritten Law 29; poor performance and business. The Parsifal 30. Rosabelle Leslie co. 13-15. Frank Dorian 21.

CHARLESTON-BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Parsifal Nov. 23; good performance; fair business. Well's Band 25; good performance; fair business. Parsifal Nov. 27-2. Quincey Adams Sawyer 9. Al. G. Field 11.

WELLSBURG-BARTS OPERA HOUSE (W. F. Barts, mgr.): The epidemic of smallpox having been totally suppressed, business will resume at this house 4 with The Minstrel Girl.

WESTON-CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Vagabond Nov. 23; ordinary, to good business.

WISCONSIN.

BELOTT-WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Minstrel's Imperial Stock co. enjoyed good business 20-25 in Out of the Field. The Women Who Run The Red Cross Nurse. The Rose of Kilmory. Over the Hills. The Telephone Girl 1. Minstrel's An Aristocratic Tramp had a good return date 17. Alice in Wonderland 25-30. Ladies' Minstrels 1. U. T. C. C. and The Hunter 8. The Bowery Ground 16.

FORD DU LAC-CRESCENT OPERA HOUSE

(P. B. Haber, mgr.): Alice in Wonderland (matinee and night). Minstrel's good; production well given. White Stock co. 27-2 opened with War of Wealth; full house; audience pleased; Golden Giant Mine. The Secret Dispatch. Struck Gas. Lady Audley's Secret. The Moonshiner's Daughter.

NEENAH-THATRE (William C. Wing, mgr.): When Women Love Nov. 24 pleased fair house. Winniegar Brothers opened Nov. 27 in Nights and Shadows of a Great City; S. R. O.; delighted. Other plays: Hour of Darkness. Soldier in Petticoats. Sheridan Keene, Detective. Simple Simon; matinees 30 and 31. How's moving pictures 4. The Tenderfoot 5. Why Girls Leave Home 7.

KENOSHA-RHODE OPERA HOUSE (Joe Rhode, mgr.): North Brothers opened for week commencing Nov. 28 in Paradise Regained. Under the Harbor Light. Bowers Detective. A Father's Secret. and The Heart of Rhoda to fine business; audiences pleased.—**SIJOU**: Continuous vaudeville to good business.

SUPERIOR-GRAND (C. A. Marshall, mgr.): Tenderfoot Nov. 27. Mildred Holland in Triumph of an Empress 28. York State Folks 30. West's Big Minstrel 1. Sultan of Sulu 7. Why Women Sin 8. "Pie" Part: Puff 11.—**ITEM**: The new Bijou, corner Tower avenue and North Eleventh Street, will be opened 25.

MADISON-FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Murray and Mack in Shooting the Chutes Nov. 27; topography house pleased. Robert Edson in Strongheart 28, assisted by our local boy, Sydney Almsworth, drew largest house of the season. Holy City 30.

GREEN BAY-THATRE (John B. Arthur, mgr.): West Jubilee Minstrels Nov. 25; good business. Yankee Consul 26; good business. Her Fatal Sin 29. When Women Love 30 (matinee and evening). Shooting the Chutes 31. The Girl and the Bandit 4. Lyman Howe 5. Tenderfoot 6.

PORTAGE-OPERA HOUSE (A. H. Carnegie, mgr.): An Aristocratic Tramp Nov. 23 pleased a light house. Sweeney and Alvin's Minstrels 2. Lecture Course 14. Shooting the Chutes canceled.—**ITEM**: George Kempshall, with Two Merry Tramps co., is home for few days.

LA CROSSE-THATRE (Gage and Wohlbater, mgrs.): Mabel Tallferro Nov. 23 in the Bishop's Carriage drew large and enthusiastic audience. Britt-Nelson fight pictures 23; fair house. Home Minstrels (local) 24 played to packed house. The Holy City 26 pleased large house.

OSHKOSH-GRAND (J. E. Williams, mgr.): The Woman in the Case Nov. 24 delighted crowded house. The Yankee Consul 25; good house and performance. The White Stock co. 26; matinee. Jim the Westerner; night, Lady Audley's Secret, to packed houses. Her Fatal Sin 30. How's moving pictures 31.

RACINE-BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): An Aristocratic Tramp Nov. 24; light business. Minstrel's Imperial Stock co. opened week 24 in Out of the Field and The Red Cross Nurse; good specialties; delighted capacity. Marching Through Georgia 5. Keller 8. "Way Down East" 10.

WAUSAU-GRAND (C. S. Cone, prop.): The Woman in the Case Nov. 24 pleased good house. The Girl and the Bandit 24; S. R. O.; best attraction of the season. Yankee Consul 26. West's Minstrels 30.

JANESVILLE-MYERS' GRAND (Peter L. Myers, mgr.): Shooting the Chutes Nov. 23 pleased light house. Aristocratic Tramp 25. Alice in Wonderland (local) 1, 2. Minstrel's Stock co. week of 4.

MARINETTE-SCOTT OPERA HOUSE (William Steiner, mgr.): West's Minstrels Nov. 20 pleased big house. How's moving pictures 20. Shooting the Chutes 4. Gorton's Minstrels 7. Forbidden Land 15.

SHEBOYGAN-NEW OPERA HOUSE (W. H. Stoddard, mgr.): When Women Love Nov. 26 to R. O. Britt-Nelson fight pictures 30. The Girl and the Bandit 31.

EAU CLAIRE-GRAND (C. D. Moon, mgr.): The Girl and the Bandit Nov. 25; an AI performance to big business. Under Two Flags 2. Mildred Holland 5. The Tenderfoot 9.

ASHLAND-GRAND (W. T. Seeger, mgr.): Helena McKernan co. Nov. 20-25; fair business. F. E. Long co. 27-2.

GREEN BAY-THATRE (John B. Arthur, mgr.): West's Minstrels Nov. 25. The Yankee Consul 26.

OCONTO-TURNER OPERA HOUSE (F. A. Urwan, mgr.): Howe's moving pictures Nov. 28.

WYOMING.

CHEYENNE-CAPITOL AVENUE THEATRE (Stahl and Fuller, lessees and mgrs.): Carleton Opera co. in When Johnny Comes Marching Home Nov. 24; good production and business. "Way Down East" 25; good co. and business. Frederick Warde 30; auspicious. P. O. E. 600. The Eternal City 8. Under Southern Skies 11. Louis James 14.

LARAMIE-OPERA HOUSE (H. E. Root, mgr.): Moving pictures 2. Lyceum co. 5. Charles Taylor co. 11. Von Yonson 19.

CANADA.

LONDON, ONT.-GRAND (John E. Turton, mgr.): Professor E. K. Crocker's educated horses closed a fine week's engagement Nov. 25 to light business, but deserved much better. Guy Brothers' Minstrels 28; small house. The Shadow Behind the Throne 29; good attendance. Young and Adams Repertoire co. 30-2. Recital by Maurice Poure (a local violinist) and others 4. The Runaway Boy 8, 9. The Sign of the Four (return) 11. His Highness the Bey 13.—**ITEM**: Manager Turton appeared before the 10th Tax Commission last week and strongly advocated the reduction of the duty on lithos and other paper, also costumes, etc.

ST. JOHN, N. B.-OPERA HOUSE (A. O. Skinner, mgr.): The W. S. Harkins co. closed successful week Nov. 25 and proceeded to Charlottetown, en route to Newfound. The Shaw Comedy co. 26; week of 27; pleased good house.—**YORK** (J. J. Armstrong, mgr.): Grand English Concert co., with Madame Beatrice Langley, Myrtle Moxey, Hope Morgan, and Stanley Adams. Wrestling bout 28 between Emilie Maupais, French champion, and George Schnable, German champion.

VANCOUVER, B. C.-OPERA HOUSE (K. B. Ricketts, mgr.): Ghosts Nov. 23. Harry Metcayer did excellent work to good business. Andrew Mack in Tom Moore 25. Britt-Nelson pictures 1. Watkin Mills 4, 5.—**PEOPLES** (Carl Berch, mgr.): M. B. Curtis in Sam'l J. Popen 23; good performance to good business. The Trick of Love Man 30.

HALIFAX, N. S.-ACADEMY (J. D. McCallie, mgr.): Pollard's Juvenile Opera co. closed full fortnight Nov. 24. St. Patrick's Minstrels 27, 28; large audiences.—**ITEM**: Maude Trott, of Melbourne, Australia, and Glenn Arthur King, of Seattle, wardrobe mistress and property man of Pollard Opera co., were married 23 at Halifax Hotel.

ST. CATHARINES, ONT.-GRAND (C. H. Wilson, mgr.): Empire Stock co. Nov. 20-25; good co. and business. Plays: The Fatal Scar. Heart of London. At Possum Ridge. College Chums. Devil's Mine. The Shadow Behind the Throne 27; splendid performance to good business; very strong co. Runaway Boy 4.

BARRIE, ONT.-GRAND (John Powell, mgr.): Boynton Concert co. to light house. Stoddard Stock co. 27-2 opened to good business. Plays: Woman Against Woman. Waifs of New York. A Friend in Need. Two Orphans. East Lynne. The Senator's Daughter. Ten Nights in a Bar Room.

BERLIN, ONT.-OPERA HOUSE (Frank Ford, mgr.): Emerald Isle Nov. 23. Louis Riel 24. East Lynne 25, matinee. Husliana's Troubles 25, evening. Guy Brothers' Minstrels 30.—**ITEM**: Holley Shepard, minstrel producer, rehearsing local amateurs for a minstrel production 11, 12.

QUEBEC, QUE.-AUDITORIUM (F. X. Korman, mgr.): Paul Casseque's French co. opened a week's engagement Nov. 27. Crocker's educated horses 4, 5; this is going to be a record engagement, as all seats are sold for both performances.

WINNIPEG, MAN.-THATRE (C. P. Walker, mgr.): The Tenderfoot Nov. 20-22; fair; S. R. O. Madame Herrmann 23-25; interesting; large business. York State Folks 27, 28. Sultan of Sulu 30-2. Why Women Sin 4. West's Minstrels 5, 6. Peggy from Paris 7-9. Andrew Mack 11-13.

ST. THOMAS, ONT.-NEW GRAND (D. McIntyre, mgr.): Harold Key's Vocal Recital (local) Nov. 23; good house; pleased; Miss Fitzgibbon, accompanist. Prof. E. K. Crocker's educated horses 30-2.

CHATHAM, ONT.-GRAND (F. B. Brisco, mgr.): Slaves of the Mine Nov. 25 satisfied fair business. Marks Brothers 27-2 opened with In Old Kentucky to good house. His Highness the Bey 11.

WOODSTOCK, ONT.-OPERA HOUSE (Charles A. Pyne, mgr.): Slaves of the Mine Nov. 24; fair performance and business. Crocker's educated horses 27-29; excellent performance; good house.

KINGSTON, ONT.-GRAND (D. P. Branigan, mgr.): The Eye Witness Nov. 29 pleased good house. Sarah Bernhardt 8.

STRATFORD, ONT.-ALBERT THEATRE (Albert Brandenberger, sole prop. and mgr.): The Heart of London week Nov. 27; good co. and capacity.

MANAGERS' DIRECTORY.

CONN.—BRISTOL.

Bristol Opera House

Seats 600. Draw. population 15,000. Within easy jump of Hartford and Waterbury. Sure money for high grade attraction. Send for open time.

F. B. MICHAEL, Manager.

NEB.—BEATRICE.

Paddock Opera House.

Seats 716; population 12,000. Every attraction this season has done a good business. Want especially good attraction for Jan. 17, date Firemen's State Convention. For open time see Open Time column.

G. H. JOHNSON, Mgr.

OHIO—SPRINGFIELD.

New Lyceum Theatre

OPENS XMAS WEEK. C. B. Fisher, Prop. Want strong attractions for 1, 2 or 3 nights and also week stands. Plenty of Open Time. Liberal terms to first-class attractions. Address

GUS SUN, Mgr.

OHIO, PLEASANT CITY.

Pleasant City Opera House.

Good attractions wanted for December and January. Drawing population, 5,000. Mining Town. \$5,000 paid out each two weeks, H&H and Ed. Good show town.

E. L. GROSSMAN, Mgr.

PA.—LATROBE.

Showalter's Theatre

Drawing pop. 25,000. Seating capacity 1,000. One night stand. Best attractions. No opposition.

WILL A. SHOWALTER, Mgr.

S. C.—SOCIETY HILL.

Society Hill Music Hall

Just completed. Seats 300. Good terms to good attractions. Write or wire.

J. E. SUMNER, Mgr.

TEX.—WILL'S POINT.

Will's Point Auditorium.

New throughout. Seats 500. Good terms to good attractions.

Mrs. J. R. FINNEY, Mgr.

JUST OUT!

THE

Theatrical Roster

(In Pamphlet Form)

SEASON 1905-1906.

A complete list of the members of the Companies on tour this season.

EVERYBODY SHOULD HAVE ONE
Price, 15c.

Sent by mail to any address in the United States or Canada.

New York Dramatic Mirror

121 W. 42D ST., NEW YORK

NOW IS THE TIME TO DO YOUR

BOOKING

FOR THE CLEANING OF

COSTUMES AND STAGE DRESSES

SCHWARZ & FORGER

The Recognized

Cleaners and Dyers

FOR THE THEATRICAL TRADE

704 8th AVE., bet. 44th and 45th Sts.

and 1474 Broadway, bet. 43d & 43d Sts.

Best Work. Low Rates. Quick Delivery.

ESTABLISHED 1898 38th St. N.Y.

12 Branch Stores Throughout the City.

Before leaving the City place your valuables in the indestructible burglar-proof vaults of

THE MANHATTAN STORAGE

and WAREHOUSE COMPANY

Warehouses / Lexington Ave. 41st and 42d Sts. and Offices / Seventh Ave. 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.

Safe Deposit Boxes \$5.00 per Year.

Special facilities for safe keeping of Theatrical Wardrobes, Securities, Etc.

ADRIAN ISHLIN JR., Mgr. LAWRENCE WELLS, Prop.

NOTICE!

I wish to call your attention when in Philadelphia, that I carry the finest line of slightly worn ladies' and gents' clothing, made by the best tailors

Evening, Reception and Street Gowns
It will pay you to wait and see my stock

Full Dress, Tuxedo and Business Suits

MILLER

18th and Bainbridge Sts., PHILADELPHIA, PA.

WARNING.

On behalf of Adelaide Alexander notice is hereby given to theatrical managers and booking agents that all rights to produce play known as "The Typewriter Girl" are vested in her as sole author and owner and any production by A. G. Delamater or any other person is unauthorized by her. All persons participating in same will be held accountable therefore.

THOMPSON & WARREN, Attorneys,

45-51 Wall Street, New York.

PROFESSIONAL CARDS.

BRANDON, ETHEL

Engaged with Lishley and Co.

CARHART, JAMES L.

Address The Players, 18 Gramercy Park, New York.

DE VOE, PASQUALINA

Address MINN.

HADLEY, HELAINE

At Liberty. Address Agents.

HEXT, EFFIE

Featured Frank Rich Stock Co. Address MINN.

LORIMER, WRIGHT

Address MINN.

McCANE, MISS MABLE

Prima Donna, His Highness, the Bey, 1903-4.

ORVIS, LOUIS

Impersonator and Vocalist. En tour in Europe.

PITT, MARGARET

Permanent address, Actors' Society.

PLUMER, LINCOLN

Next season, Human Hearts (Western).

RILEY, J. H.

Address care M. Verden, Plumer, Middlesex, England.

SEAY, CHARLES M.

Actors' Society, N. Y. City.

STANTON, MABEL

Mrs. Woffington in Pretty Peggy. En route.

THOMPSON, W. H.

Principal tenor, His Highness, the Bey, 1905-6.

THROPP, CLARA

The Halcion, 100 W. 101st St., New York.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Characters. Burwood Theatre, Omaha.

WILDER, MARSHALL P.

Phone 2186 River. The Florham, 280 W. 97th St., N.Y.

WILLIAMS, CORA H.

Magnoliana, Gay Lord Vexxy. Apollo, London, Eng.

WILLSEA, BERTHA

Leads and Char. Comedy. Address Actors' Society.

Alice Kauser
PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1432 Broadway, New York.

VAN HORN & SON
Designers and Artists in
COSTUMING
PHILADELPHIA

Elegant costumes to rent. Stock companies—our specialty.

GUIDO MARBURG. WALLACE GILLPATRICK

Marburg and Gillpatrick

(Adapted and translated of "Maria of the Lowlands.")

Plays, Adaptations and Translations of Spanish and Italian Plays. Address

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Harriet Barton

Leading Woman At Liberty for one piece attraction.

Reliable Managers only.

What the press of Chicago say of Miss Barton—

"Having the part of an uncouth and illiterate country maiden, the popular leading woman kept the audience in laughter from the first until the last act. She shows herself to have an excellent grasp of comedy."

terday in the role of Tennessee. She seems peculiarly fitted for the part, and from the moment she enters the stage until she leaves her work is of a high class order."

HODMAN BLIND

"Miss Harriet Barton, the clever leading woman, is the star of the bill. She is playing a dual role as it

seldom has been played, and her changes are so rapid and so complete that the audience can hardly realize that it is the same woman. Miss Barton first appears in the role of a noble-hearted, true and honest woman. She leaves the stage and in three minutes returns a rollicking, careless and adventurous gypsy. The change is an excellent one and gains many admirers

for Miss Barton."

"Harriet Barton, the leading woman, appears this week as a star of the first magnitude. In every act there is a strong climax, and in every act the talented young woman was equal to the occasion."—Daily Calumet, South Chicago, Ill.

MARIE BOOTH RUSSELL

ROBERT B. MANTELL'S CO.

Management W. A. BRADY

John Whitman
THE CALEDONIA, 28 W. 26th Street, N. Y.

EDDIE FOY

As "JAMES CHEESE."

"THE EARL AND THE GIRL."

Sedley Brown

DRAMATIC DIRECTOR

WOODWARD STOCK CO., OMAHA, NEB.

The Somewhat Stout Comedian

JAMES A. BLISS

with

Henry E. Dixey—In the Man on the Box

Madison Sq. Theatre 9th week.

JOSEPH KING

Plays and Sketches Written and Staged.

Directing the Tour of JANE DORÉ in "EAST LYNNE."

Address 601 Times Building, New York.

MINNA PHILLIPS

Engaged Season 1905-6.

Address Bay Shore, Long Island.

FREDERICK ESMELTON

Stage Director, Characters. Aristocratic Old Men.

Address Actors' Society.

INEZ SHANNON

With her Trio of Child Artists.

LITTLE FRANCES, MASTER PAT and BABY ZYLLAH

Management of KLAU & ERLANGER.

Edward B. Haas

LEADING MAN

People's Stock Co.

People's Theatre, Chicago, Ill.

Bertram Lytell

LEADING MAN

Baker's Theatre, Rochester, N. Y.

RICHARD OBEL

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISS IDA M. CARLE, Room 708 St. James Bldg. where a file of papers can be seen and advertisements will be received. 401 Strand, W. C.

HOPE BOOTH

(Mrs. Rennold Wolf)

EUGENE MOORE

Leading Man—At Liberty Dec. 2nd

Owing to the closing of the Yorkville Stock.

Address MIRROR.

TOM LEWIS AND SAM J. RYAN

With GEO. M. COHAN in LITTLE JOHNNY JONES.

Management SAM H. HARRIS.

DOUBTFUL DEFINITIONS.
SYGOMATIC—Some Managers are more so than others.
REAL—Very much in evidence at first performances.

JACK E. MAGEE

The Philosophical Comedian.

Avenue Theatre, Detroit, this week. (Grand Rapids to follow).

The successful man is the one who succeeds in making others think as well of him as he thinks of himself.

GILBERT ELY

CHARACTER ACTOR

STAGE DIRECTOR

Of the FOREPAUGH STOCK CO.
CINCINNATI. Address Hotel Sterling.

GRACE HOPKINS

ENGAGED FOR
MARCHING THROUGH GEORGIA
Company

GRACE HOPKINS

HENRY DUGGAN

ENGAGED

Characters—Heavies—Strong Dramatic.

Agents or Actors' Society.

JOSEPHINE SHERWOOD

N. C. Goodwin Co. Season 1905-1906.

Address Mirror.

JOSEPH HART AND CARRIE DE MAR

Care W. A. BRADY,
N. Y. Theatre Bldg.

ANNUAL TOUR OF MR.

KIRK BROWN

And His Excellent Company.

Management J. T. MACAULEY.

JANE KENNARK

Featured as DONNA ROMA in THE ETERNAL CITY.

Management of
CLARENCE WEIS.

Address Agents or Actors' Society.

ESTABLISHED
1830

The Stage

PRICE, 2d.
WEEKLY.

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.

82-85 Duane St.

Samuel French,

22-24 West 22d St.

NEW YORK.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

FOUNDED 1884

AMERICAN ACADEMY OF DRAMATIC ARTS and EMPIRE THEATRE DRAMATIC SCHOOL

FRANKLIN H. SARGENT, President.

From the article by BRONSON HOWARD in The Century Magazine:

"We have been the first in the world to establish a fully organized school for the training of young men and women for the stage, with a large corps of teachers (twenty-four) for the various branches of the art, with additional lecturers, and with special exercises in each requirement, physical and intellectual. The Conservatoire of Paris immediately comes to the reader's mind. But that excellent institution has no such organization as the most fully organized school of acting in the United States, the oldest of its kind in the world, the AMERICAN ACADEMY OF DRAMATIC ARTS, of which Mr. Franklin H. Sargent is the founder and president."

For Catalogue and Information apply to The Secretary, Room 141, Carnegie Hall, New York.

THE ALVIENE SCHOOL of STAGE ARTS

Under personal direction of the celebrated Master, CLAUDE M. ALVIENE.
GRAND OPERA HOUSE BLDG., 283 to 289 8th Avenue, cor. 23d St., New York City.

DRAMATIC Art. OPERATIC and Musical Dept. STAGE Dancing and Vaudeville Dept.

We do not encourage long courses; the success enjoyed by our pupils has demonstrated that if the talent is there the practical training prior to professional work on the stage can be thoroughly imparted in three to six months' time. The dramatic and operatic course includes dramatic reading, delivery, etc., voice building and diction, physical expression, gesture, mimic, pantomime, "make up," stage business, stage dancing, fencing, general rehearsal and coaching on individual parts; public student performances every two weeks. Pupils: Paula Edwards, Ethel Levy (Mrs. Geo. Cohan), May Buckley, Laura Bart, Corinne, and Beulah De Voe, with Eugene Brer, Amy Elwood, Barry Gilman, Will Archib, Wm. Blaisdell, Geo. Martin, Basilus Bros., George Mack, Murray and Mack, Helen Hale, Le Nora, Agnes Mahr, La Rouge Domino, La Mora, Grace Cameron, Manager Nash's daughter, Manager Hopkins' daughter, Opera Manager Gray's daughter, Manager Haulon's daughter, 1,000 others. Send for illustrated booklet. Success succeeds. Investigate the merits of a school before entering. Failure impossible if we accept you as a student.

THE NATIONAL CONSERVATORY of DRAMATIC ART

OPEN THE YEAR ROUND
UNDER THE DIRECTION OF

F. F. MACKAY

WINTER SESSION OPENS OCTOBER 4, 1905.

Saturday Morning Class begins October 14th.

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M. SEND FOR PROSPECTUS. 19-25 W. 44th St. (near 5th Ave.), New York, N. Y.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

No. 1326-28 Chestnut St., Philadelphia, Pa.

HENRY LUDLAM, Director.

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art. This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performances. Winter Term—seven months—begins Oct. 2. Summer Term—four months—begins May 1. Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

COSTUMES, ETC.

COSTUMES, ETC.

FRANKLIN VAN HORN

Telephone, 8589 GRAMERCY

VAN HORN

Theatrical and Historical Costumer

34 EAST 20TH STREET, Near Broadway, NEW YORK
PRODUCTIONS A SPECIALTYDO YOUR WIGS FIT
AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS &
POWDERS WORK SMOOTH
AND BLEND?

Eaves Costume Co.

REMOVED TO

226 West 41st Street

Opposite New Amsterdam Theatre.

TELEPHONE, 4763-38th.

Ladies' GOWNS ANDREWS

SLIGHTLY WORN

Furs of All Kinds

348 5th Street.

CHICAGO

MISS R. COHEN

Formerly 125 E. 9th Street.

Telephone No. 1629 Columbia.

PLÜCKER and ANRENS

Successors to CHARLES MEYER.
Practical Wig Makers.Street Wigs and Toupees Artificially Made.
Theatrical Work a Specialty.85 East 90th Street, New York.
(3 doors East of Broadway.) Telephone 881-J Gramercy.

Tel. 711 Chelsea Estimates Furnished

HAYDEN

THEATRICAL COSTUMER

163 West 93d Street.
Street and Evening Gowns made on short notice. Millinery.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKEN'S THEATRE, - - CHICAGO, ILL.

Telephone—Central 804. Send for Catalogue.

Tel. 2788 Chelsea. 149 W. 23d St.

J. HENRY ROWLEY

formerly Hayden & Rowley

Theatrical Costumes

Mgr. Bijou Theatre, Paterson, N. J.

Joe. Hemberger

MERCHANT TAILOR

408 Sixth Avenue - First Floor

LATEST FALL AND WINTER

IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Established 1893

STANHOPE-WHEATCROFT DRAMATIC SCHOOL

31 West 31st Street, NEW YORK

Six Months' Graduating Course in Drama and Opera. Now in Session. Special Classes in Elocution. Private instruction. Send for Prospectus.

Received from Adeline S. Wheatcroft the sum of \$100, prize money awarded to the play Saint Cecilia, in the Wheatcroft Prize Play Contest.

MARION SHORT

NEW YORK, Nov. 18, 1905.

(for Phelps and Short, authors of Saint Cecilia).

ADELINE STANHOPE-WHEATCROFT, Director

The American School of PLAYWRITING

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are Schools for the teaching of painting, music and other arts. Playwriting is an art. Can you give any sane reason why it cannot be taught? This was the first School of the kind to be established in the world, and it proposes, as it expands, to remain THE first. SIR HENRY IRVING: "You may be the mightiest genius that ever breathed, but if you have not studied the art of writing for the stage you will never write a good acting play." MR. THOMAS DIXON, JR.: "A man of genius, open minded and clear sighted, author of 'THE CLANSMAN' a play that is turning people away at every performance throughout the South, kindly writes: 'I learned more from your course in one year than I could have gotten in ten years unaided. It is new, not found in books, thorough and practical. The student of the drama who neglects this course is missing the opportunity of a life. I could never have written 'THE CLANSMAN' without the grasp of principles I got from you. Our association has been an inspiration to me from the first.' Circular. Address.

W. T. PRICE, 1440 Broadway, New York City.

("The Technique of the Drama." by W. T. Price, \$1.50; Brentano's, or as above.)

NATIONAL ACADEMY OF DRAMATIC ARTS

and ROBERT HICKMAN SCHOOL OF ACTING

WASHINGTON, D. C.

Under the Direction of the well-known Actor and Stage Director, ROBERT HICKMAN.

12 years with Charles Frohman's Leading Companies

REHEARSALS AND PUBLIC PERFORMANCES UPON THE STAGE OF THE

BELASCO THEATRE

First performance, Wed. Eve., Dec. 20th, UNDER THE PATRONAGE OF DAVID BELASCO, ESQ. Ibsen's play, "Hedda Gabler."

Write for Prospectus to 1415 G Street, N. W., Washington, D. C.

SCHOOL OF ACTING OF THE CHICAGO MUSICAL COLLEGE HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performance. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

STAGE SCHOOL

Stage Dancing, Vaudeville Act, Rag Time Songs, Chorus Work, Dramatic Art, Elocution, Vocal, Etc. Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc. (Stage Engagements Guaranteed.)

PROF. RIDGE, MISS LEE and others.
127 La Salle St., Chicago, Ill. Circulars free.
(References—all theatrical agents.)

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Mariows, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Carlotta Nilsson, Clara Bloodgood. Send for Circular.
46 W. 21st Street, New York.

TORRIANI SCHOOL OF SINGING

489 Fifth Avenue, N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

William Nelson Burritt

Late of Paris, France. Teacher of singing. Author of "A Process of Vocal Study." Enunciation and pronunciation for stage work.
834 CARNEGIE HALL, - - New York.

MRS. SOL SMITH

DRAMATIC INSTRUCTOR

P. W. L. Assembly Hall, 109 W. 45th Street.

Friday afternoons, 2 to 5. Lessons by appointment only.

NOW ON SALE

THE DRAMATIC MIRROR

DATE BOOK

SEASONS 1905-6 AND 1906-7

Orders filled promptly.

Price, by mail, 30 cents.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 8 cents, is charged. Address

DATE BOOK DEPT.

121 W. 42d St., N. Y.

To Secure
To Keep Track of
Consult

PUBLICITY

BURRELL'S CLIPPING BUREAU

21 West 19th Street, New York

"TELL IT TO ME."

EZRA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail, 30c.

Address EZRA KENDALL,

50 South 7th Avenue, Mt. Vernon, N. Y.

